7 February 1859

1859
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CATALOGUE

OF THE

CELEBRATED AND WELL-KNOWN

COLLECTION

OF

ASSYRIAN, BABYLONIAN, EGYPTIAN,

GREEK, ETRUSCAN, ROMAN,

INDIAN, PERUVIAN, MEXICAN, AND CHINESE

ANTIQUITIES,

FORMED BY

B. HERTZ,

CORRESPONDING MEMBER OF THE ARCHÆOLOGICAL INSTITUTE AT ROME,

NOW THE PROPERTY OF

JOSEPH MAYER, ESQ. F.S.A. &c. &c.

OF LIVERPOOL.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On MONDAY, the 7th of FEBRUARY, 1859, & Fifteen following Days,

AT ONE O'CLOCK PRECISELY EACH DAY.

May be Viewed on Friday and Saturday previous, and Catalogues had.

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I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.

II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.

III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

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Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

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TRANSLATION OF AN EXTRACT

FROM THE

ARCHAEOLOGISCHE ZEITUNG,

(PUBLISHED AT BERLIN,) BY

EDWARD GERHARD,

Co-Director of the Archæological Institute of Rome.

A.D. 1851.

MR. B. HERTZ'S COLLECTION OF GEMS.

THE more rare the Discoveries in the world of Classic Art, and the fewer the Lovers of Antiquity who form Collections of its Treasures, the more inclined are we to appreciate any new collection of the kind, particularly that of Mr. B. Hertz, which has only recently become known to us through the medium of a printed catalogue.* That gentleman has lived in London for a number of years, during nearly twenty of which he has most judiciously availed himself of the many opportunities of acquiring beautiful works of art, which,

* Catalogue of the Collection of Assyrian, Babylonian, Egyptian, Greek, Etruscan, Roman, Indian, Peruvian, and Mexican Antiquities, formed by B. Hertz, Corresponding Member of the Archæological Institute of Rome, London, 1851, 4to., 156 pp., 6 plates.

This catalogue was chiefly compiled from a learned work undertaken at the instance of the owner of the collection by Dr. W. Koner of Berlin, who, however, could not prolong his stay in London until the completion of the catalogue.

through the death or satiety of rich collectors, occur more frequently in England than even in Italy, where the traffic and price of them are less liable to fluctuation. By purchasing beautiful and costly articles belonging to all periods of art, Mr. Hertz has acquired a practised eye, and a power of discrimination which he has further exercised by making a selection from the acquisitions he had secured, in order to sift out the collection, the particulars of which are given in the catalogue. This collection is not indeed to be considered as having been formed on the methodical plan of a professional collector, but rather as a brilliant and instructive display of antiques of every kind belonging to an important department, being both most valuable and numerous, and suitable to the choicest of all collections,

A CABINET OF GEMS.

This remarkably rich Treasury of Gems, will be, in accordance with the plan properly adopted in the said printed catalogue, the principal subject of our present notice. We find specified, with accurate description, in the first 94 pages of the catalogue,* 54 Oriental Gems, 115 Scarabæi, 7 Romano-Egyptian Intaglios, 1396 Greek and Roman Intaglios, 218 Cameos, 5 Byzantine, lastly, 6 Mexican, Indian, and Chinese specimens, with a considerable number of modern stones (61 Intaglios and 160 Cameos). Passing by the specimens of modern, and also those of exotick art, as not coming within our province, we shall next notice in this extensive collection those of Ancient Greek Glyptics, as we are accustomed to find them on the Scarabæi of Etruscan origin.

Placed foremost in the catalogue among the resplendent array of Etruscan Scarabæi, amounting to 115, are thirty gems with figures of Animals, among which the following deserve particular notice: the Lion, 55; the Female Panther (with a Bee near her), 57, *(see Impronte dell' Instituto, III, 57);* two large Oxen, 66, 67; three Swine, on three large stones, beautifully executed (74, 75, with boughs), and, similar to these, 72 (with three sucking pigs); the Calydonian Boar, near which is a spear, 76. We

* In the present sale catalogue, the arrangement of the collection has been much altered; consequently, the numbers of the various objects referred to in the course of this article do not now agree with the former catalogue, the present numbers having reference to the objects as now arranged.

find proper adjuncts to the figures of animals: at 234, there is a Stork holding a snake in its bill; at 696, a beautiful Sphinx* at rest; at 235, a remarkable wreath, known from the *Impronte dell' Instituto,* I, 14. Engaged in a contest with a Lion is a supposed Arimaspian; he resembles Silenus in feature; but, on the other hand, the tail which, being parallel with the lion's tail clutched by the combatant's left hand, is supposed to belong to it, appears to be rather a termination of his garment, and gives rise to the question whether he should not be considered as a Hercules already clad in a lion's skin (possibly after the fight on Mount Cithæron), now struggling with the Nemean lion. What adds to the singularity of this group is, that the hero has turned the forepaws of the lion into such a position, that they seem to belong to his garment. Strongly resembling this group, which reminds one of Asiatic art, is the figure of a goddess of undoubted Asiatic origin, with wings like Artemis on the chest of Cypselus (*See Paus V,* 18, 1), and several other known figures; she drags a lion by the paws on each side of her. Several superior gems represent figures of young men and warriors of uncertain or problematical designation, in contemplating which, one is more likely to admire the beauty of workmanship than to set up a claim to universal antiquarian erudition. Of the representations of lightly-armed young warriors, those that deserve particular notice are, a young Man who holds in his right hand a lance adorned with ribands, while the left rests on an oblong shield (according to the catalogue), or rather a pillar; 244, a Youth, with his back turned, who holds a spear, and steps with his left foot on a rock; 245, kneeling Youths before an altar; 258, 259, that remind one of the departure of Achilles for Troy; likewise the beautiful gem, known from the *Impronte dell' Instituto,* and formerly in Dr. Nott's Collection, of a Youth who washes himself, standing before a basin, 258. Worthy of notice also are the groups of warriors standing near each other; 251, 252, which designation, however, requires a closer scrutiny, especially in reference to the beautiful ancient gem, 461, (The Old Man and the Youth, perhaps rather Thetis and Achilles.)

Among the Greek figures of Gods, the following deserve men-

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* This is one of the most marvellous Gems in the Collection.

tion: Neptune, with a dolphin and a poised trident, 470; Mercury holding the caduceus, a hind, and a lituus, which was anciently of wide proportions, 480, *(Impronte dell' Instituto, III,* 6*);* the gem, 684, next to this, designated by the name of Hermes Psychopompus, with a Siren, answers to the representation, as supposed by Panofka, of Perseus and a Græa, which explanation cannot be considered as quite satisfactory. There is no lack of Bacchic representations. Excellent, in a severe style, is the figure of Silenus (though he has no tail), holding a cup, 475, where he is in a kneeling posture, as, on the beautiful stone, 477. Of high value is the Silenus that fills a drinking-horn out of a vessel, 476, which compare with 478 (Silenus before a vessel). There is a wonderful truth of expression in the Satyr or Faun, with a lyre in his hand, who kicks and breaks an amphora, 479. As a contrast to this, on a gem (460), which is in a freer style, a Youth is represented sitting on the altar adorned with garlands, and stooping over a hydria; which seems rather to indicate the funeral sacrifice of Orestes than any Bacchanalian subject. It is strange that the youthful naked figure of 473, of such delicate frame and holding a thyrsus, should have been mistaken for Bacchus, who, according to Etruscan style, is mostly bearded; uncommon, in the same class of gems, is the figure of Æsculapius who is recognizable, at 472, by the staff encircled by a serpent, and again, at 717, by a serpent wound round a foot erroneously referred to Philoctetes. We may expect frequent representations of Mars, as 471 is termed. But some of them are questionable; by an oversight, the name of Helios is applied to a gem exhibiting the fall of Phaeton from the chariot. A remarkable winged Figure, 685, which is that of Moira, casting the lots of death into an urn, is said to be Iris fetching water from the Styx for the Gods to swear by, (*Gerhard Etr. Spiel. I,* 41, 3).

Of the other Mythological representations, we particularly admire, as single figures, the Giant hurling a stone (468), well known from the *Impronte dell' Instituto V,* 1; Perseus, with the Medusa's head and the harpé, (688); the winged Icarus (692, *Impronte dell' Instituto, I,* 28). Prometheus bound to the rock is also mentioned in the catalogue, 687. Attractive and at the same time enigmatical gem figures, which, in accordance with a hint formerly given in this

work (*Arch. Anz. p.* 17) have been named Alcæus (688), and Aglaurus (689), the former, on account of the image of a singer, distinguished by a helmet, cock and lute; the latter, on account of the figure of a woman seated on the shaft of a pillar, and holding an owl. In the Etruscan department there are other very pleasing objects that ofttimes recur, as, for instance, those that relate to the cycle of Theban legends. Cadmus appears three times at the very beginning of the contest with the dragon, which preceded the foundation of Thebes; in presence of the dragon guarding the fountain, 693; so likewise at 694, with his sword behind him; setting his foot on a water-vessel (695, a very beautiful gem). A similar representation of a hero guarding a fountain, on another beautiful scarabæus, with the enigmatical inscription, Ceres, came into the possession of the owner of this collection after the catalogue was finished. There are also many representations of the war of the Seven Chiefs. Why Adrastus is supposed to be the hero in a kneeling posture at 248, it is not easy to conjecture; nor is there any positive certainty about Tydeus with the head of Menalippus at 709, which bears indistinct characters. We are pretty certain, however, to find on these scarabæi unmistakeable designs in reference to the famous legend of the offence and fall of Capaneus overtaken by Jupiter's thunderbolt (698); Capaneus applying the ladder (699), or falling down in deathlike stupor, as exhibited at different stages, and immediately understood from the flashes of lightning; to which subject other gems may be assigned, for instance, 254, "Kneeling Warrior," who is aware of the cause, and perhaps, likewise, 247, the "hero wounded in his body by an arrow," who is unaware of it. A hero standing and looking up, after having dropped his helmet and sword, is referable to the same subject. Several of the representations relate to Hercules. We find him three times victorious over the hind of Maenalus, (703, 4 and 5); conquering the serpent-tailed Cerberus, 701 (*Impronte dell' Instituto, I,* 17); aiming at the Stymphalian birds, 702 (but this is a wrong supposition, he is not aiming upwards); standing thoughtful, as if intending to purify himself by an ablution, 256, a beautiful and large stone, with which compare 695); crowned by Cupid (706); also kneeling, which is otherwise shown, when he carries Cupid as a burden.

Among the stones which exhibit the Trojan war, we find

Diomedes hurling a stone at Æneas, 707, (*Impronte dell' Instituto, V,* 39); Diomedes and Ulysses slaying Dolon, (708;) Diomedes carrying away the Palladium; and near these, another figure, 711, which, though assigned to Venus, seems rather to be Apollo; the suicide of Ajax, on two excellent stones, (712, 713,) one of which bears the inscription Αιας, not Αι.. Less positive is the opinion respecting two other stones, supposed to indicate the sacrifice of Achilles on his departure (258), and his putting on his armour (715). A third beautiful stone shows him with more certainty, wounded in the heel (714), and on a stone supposed to be of very ancient rude design, perhaps 686, ("Centaur, standing"), the practice of Achilles, with the lance and sword, in the presence of Chiro, appears to be meant. Achilles trampling on the dead body of Hector, on 243, might, with a greater degree of probability, be assumed to be meant than Tydeus and Menalippus. In the Trojan cycle of events is also included (716) Philoctetes with the bow; with which compare the gems 2129, 2130, which are also Etruscan. Far less certainty prevails respecting a stone well known to me from an earlier collection of my own, and which it is difficult not to suspect to have been retouched; on it are three men's figures; one, the principal figure; the others, subordinate (Bacchus sometimes appears with two attendants), entwined by snakes, which, in the present condition of the stone, particularly on account of the heads facing each other, corresponds in every respect to the opinion expressed that it relates to Laocoon and his sons.

Several of these stones are supposed to exhibit subjects taken from the Odyssey. The very expressive figure of a hero hurrying down a declivity (245), has been assigned to Ulysses, on account of the drawn sword which is congruous to the subject, though the shield is not; and there is a lurking temptation to explain it, as allusive to Necromantia, until a satisfactory solution is given. At 710 stands a youth with a lance on a rock, on which is a head which he touches. Incomparably more expressive as allusive to the Odyssey, is the excellent stone (255, a standing figure; on the ground, is a head), on which is depicted a youth who, holding a lance in his right hand, while his left arm rests on his knee, steps with his left foot on a rock, near which a beardless head

rising up looks at him. A clue to the explanation of this picture is afforded by an object close by, which is readily taken for the beak of a ship, although it terminates in antlers.

We have thus particularized these beautiful Etruscan Beetle Stones, (usually called SCARABÆI) no less attractive as works of art than as antiques, partly because the task was easier, on account of prints having been made of most of them, for which favour we are indebted to the kindness of the owner; partly because an exhibition, equally impressive at one view, of the remains of old Grecian art of any kind, can scarcely anywhere else be presented to our observation. There belong not to it, it is true, so many stones with inscriptions, as the centuries of the Archæologists' Institute could produce; but it would be unfair to measure a private collection by the standard of a selection made at the most favourable period of Etruscan discoveries, as seen in prints of the most varied collections. It may, however, be asserted that the assemblage of Scarabæi, which is now the subject of our remarks, numerically exceeds, as far as we know, any similar collection open to the public.

Next to the magnificent display of Antique Signets, we find a correspondingly choice, but far greater selection, of stones engraved or in relief (Intaglios and Cameos) of the Roman period. While we acknowledge the value of this part of the collection, we can but express our regret that the Gems and Pastes are mixed; this, however, is convenient, as far as the arrangement of subjects goes. The catalogue enumerates, somewhat like Winckelmann's description of the Stosch Collection, a richly stored mythological Series of Characteristic Gems appertaining to Gods and Heroes. They begin, 79, with Cybele, Vesta, Jupiter, as far as 121, and the other gods. We single out what appears to us to deserve notice for its workmanship or peculiarity. 80 is an Amethyst with an image of Cybele, drawn by a Vestal. 81, shews a snake-footed giant, brandishing a club, with the inscription IGRAC. or ICRAC., probably the name of the owner (GRACI. *query*, Gracchi?), who, without sufficient reason, has been taken for the giant Agrius. 82 is a beautiful Sardonyx, with a veiled bust of Vesta, near which is a torch. Then follow images of Jupiter Serapis from 83 to 88, and Ammon, as far as 89; then, different

images of Jupiter, among which is (102) Jupiter standing on the globe of the world with a sceptre in his hand, and on the right "Ceres seated," or some other figure holding the horn of plenty; near the god there is standing another small "Abundantia," or Fortune, holding likewise in one hand a horn of plenty, while the other holds up a crown to the god. A peculiar assemblage of the symbols of the three parts of the earth is exhibited on an Onyx, 104. Aloft there is an eagle with a thunderbolt, below in the waves, a dolphin; and on poppy-heads, an owl, with an inscription applying to the whole, ΙΣΟΚΡΑΤΙΑ., that is, equal sovereignty. On 105, a Sardonyx, appear Mercury and Jupiter, with constellations between them. On 113, Yellow Paste, are an ox, a lion, a cock, and a dog, assembled round a thunderbolt. These emblematical figures are succeeded by representations allusive to the adventures of Jupiter with Ganymede, Leda, Ægina; the last, as a maiden seated on a stone, whom an eagle approaches (114, Carnelian); 115, Plasma, undoubtedly represents Ganymede still standing on the ground, but holding a thunderbolt in his hand, in the same manner as Cupid is sometimes depicted with that symbol of might. A magnificent Red Jasper exhibits Pluto on his throne with the modius and sceptre, Cerberus being at his side; the inscription ЄPMHCIPN. is still unexplained. We find also, with the inscription Cereri on the Onyx, 261, a Ceres standing, holding ears of corn and a torch; also near Ceres seated, with a bowl, a sceptre, and a basket of fruit (265, a burnt Sardonyx, with the name of the owner C. Cor. Severi). From 279 to 306, there is a series of Neptunes. Then comes a beautiful Sardonyx (307) with a half length figure of Hephaistos with pileus and hammer; there are on it fine, and, to all appearance, very old written characters indicating the artist's name, ΣΟΛΩΝΟΣ. Among the Minervas are portrayed two Promachi challenging each other (488, a Sard; 489, a Jasper). Further on, is a Minerva Musica armed with helmet and lance, and provided with flutes, with apparently the artist's name ΤΕΥΚΤΟΥ., *i. e.* Τευκτρου. inscribed (492, a very beautiful Hyacinth); then the image of a marine goddess, understood to be Pallas, before whom are seen a ship and a small figure of a man in a Roman garb (494, a Sard); next come Medusa Heads, some of which are of excellent workmanship, particularly 495 a

Sard, and 499, a Jasper. From the figures of Mars, we select 502, a Heliotrope with a figure, holding a Victory, with the insignia of an emperor; the Victory stands upon a globe borne by Atlas. Among the representations relating to Venus, which extend from 513 to 531 and from 719 to 724, we find, on a red Jasper (513), a Paphian temple with the inscription ΑΙΦΑΠΗ., *i. e.* ἡ Παφία, on the left of it. The figures from 719 to 723 relate to Libitina. Very numerous and pleasing by their accessories, are Cupid and the Loves, as might have been anticipated from so abundant and well chosen a collection. We notice the following as rare: 744, Paste, two Loves, and, near them, two cocks as combatants in the palæstra; 766, Cupid on a horse of monstrous symbolic formation; 908, Plasma, two Loves in the air, one playing on the flute astride a swan which the other pulls downwards; 909, 910, Onyx and Sard, Cupid offering an oblation in the temple of Venus; 911, Love sacrificing before a Priapus; 909, Onyx, Love with a torch and prize-vessel, with a vase opposite, out of which appears a skeleton (*Impronte dell' Instituto, II,* 58); 920, Sard, Cupid riding on a lion with a bough in his hand; 922, Sard, Eros and Anteros raising a trophy. We have by no means yet exhausted the rich store here presented to us, particularly those of Cupid and Psyche, the series of which extends from 923 to 936. As instances, we may mention (924, Paste) Psyche sacrificing before an image of Hercules; (934, Onyx, Cupid, with the head of a bull (qy.??), playing on the lyre; behind him is a club, on which Psyche stands in the form of a butterfly (935, Sard); Cupid, with a butterfly before an altar, on which is a half-moon; opposite to him, stands Anteros; (936, Carnelian), a butterfly on a death's head. Then follow the three Graces, No. 937. With some of the images of Phœbus appear the Zodiacal signs surrounding his chariot (No. 942, Carnelian). In Apollo's compartment (948 to 955, and 1078 to 1105), is seen, on 955 (Onyx), Apollo holding a bow, and a stag; the figure appears to be the Milesian; 1080, Sardonyx, ("Apollo Mantis") exhibits the god sitting on a round altar, holding a branch of laurel, and encircled with serpents; 1084 (a Sard with an Etruscan border), Apollo Musagetes sitting on a throne adorned with griffins; before him is a tripod on an altar adorned with garlands; (1085, an excellent Nicolo), Apollo clad with a lyre, leaning on a pillar, on the

other side stands a high blazing tripos. On 1105, Sard, the flaying of Marsyas by the Scythians is represented with close fidelity to nature. Hyacinth throwing the quoit (1106, Nicolo) is a scarce figure of indifferent workmanship, explained by the name Ταχινθος. Among the representations of the Muses, we find (1110, Nicolo), a Mercury playing on a lyre before a statue of Minerva; (1111, Chalcedony), a Muse seated before a masked with a phallic-pillar, qy. a terminal Pan (1120, an excellent Plasma,) Terpsichore playing on the lyre. The triple Hecate on 1121 (Plasma), is attended on each side by a dog. Of two heads of Luna, the one (1122, Onyx) is considered a portrait; the other bears the unexplained inscription SARHCAE. Next to various figures of Diana, (1134, a Sard) Actæon devoured by his dogs. In the number of Mercuries, of which the series extends from 1135 to 1158, and 1298 to 1309, we find a strange Lapis Lazuli, 1143, on which Mercury appears with a modius (query, Petasus?) holding a palm-branch and a caduceus, and, near him, a dog looking up. Excellent is the Hermes seated on the ledge of a rock, with a caduceus in his hand; we are struck with the singularity of ears of corn as attributes of Mercury, near whom there is also a tortoise (Heliotrope, 1150). We also see a scorpion near a Mercury with a winged cap, purse and caduceus (1158, Plasma). The ram's head (1298 to 1300) is remarkable. Hermes Nomius riding on a ram (1302 and 1303); Hermes carrying the boy Bacchus (1304 and 1305). Rare is the union, as on the Jasper 1306, of a Mercury seated on a rock with a little Pan, seated at his feet, longing for a pipe. There are other figures of deities, Æsculapius, Hygeia, Telesphoros, from 1310 to 1317 (Æsculapius with the unexplained inscription AϽΩΣ, (1314). Among the many representations, seven different bearded portraits (from 1318 to 1324) are conspicuous. Of these, 1323 (Onyx) is particularly to be noticed on account of the name of a former owner (L. Volceium Paulum, in the accusative case). There is a very fine youthful head of the same god on the Hyacinth, 1326. A very ornamental gem, the Onyx 1329, denominated a festal procession towards the infant Bacchus seated on the ground, resembles representations, already known, supposed to depict kindred mystical ceremonies (*compare Ghd. Ant. Bildw. Taf.* cccxi. 3). We do not often find Bacchus and Ceres together,

as in the Paste 1335, where Bacchus is known by the cantharus and panther; Ceres, by the ears of corn and the "bough" (?) in her hand. The beautiful Sard, 1336, exhibits a pretty group in connexion with the education of Bacchus; the boy, seated on a rock, receives water in a bowl from the nymph Leucothoe; close by, is a terminal Priapus. The following are scarce: 1339, Sard, Bacchus with the thyrsus and wine-pitcher encircled by three shrieking owls (*compare Gerhard Trinkschalen and Gef. Taf.* x. 3); Bacchus near a Priapus, 1342, Paste; Bacchus and Ariadne in a bower, and, on either side above, probably a Ceres (1343, Paste). Among Ariadne's heads, the Sardonyx, 1348, holds a distinguished place. Among the many figures of Silenus and the Satyrs (1351 to 1374, and from 1538 to 1542, together with "Satyrs, Fauns," from 1543 to 1597, Pans from 1598 to 1607), we prefer the bust of Silenus (1354, Sard); the seated drinking Silenus (1360, Sard); the intoxicated Silenus, on an ass, accompanied by a Satyr (1362, Paste); the group of a Silenus and Bacchante (1374, Sard); an intoxicated Silenus supported by two Satyrs (1545, Sardonyx). (*see Impronte dell' Inst. VI.* 9), a Faun, with a fawn's skin, pouring wine out of a cask into a bowl (1577, a beautiful Sardonyx); likewise, from a leathern bottle into an amphora (1578, Sardonyx); the dancing Bacchus, with drapery, holding a cluster of grapes (1592, Sard); an excellent masked Pan (1601, Jasper). There are others, too, of great merit. Some double heads should be noticed; Silenus and Faunus (1356, Paste); Silenus and Satyr (1358, Sard); likewise, the upper part of a Silenus with prophetic gesture (1359, Paste) (*see Impronte dell' Instituto IV.* 39); the sitting Silenus, with a judge's staff in each hand (1360, a beautiful Sardonyx). A striated Paste, 1372, which we notice, because it has been supposed, in accordance with Braun's opinion, to relate to Dionysus and his son Iacchus, and to represent (which is erroneous) Bacchus leaning on a Herme and presenting grapes to little Bacchus seated, might, if handsomely set, properly take its place in this part of the catalogue. The pretended infant Bacchus is more likely an infant Satyr. A similar doubt recurs with regard to 1559, a Nicolo, said to represent a little Bacchus on the knees of a Faun. We may further call notice to the following; a Silenus playing on the flute near an image of Priapus, a Faun close by (1373, Carnelian, with an ancient silver

mounting); a Silenus on a leathern bottle in a car drawn by a Cupid (1539, Sard); a bearded Satyr seated on a rock, with poppy heads in his left hand (1544, Jasper); two Satyrs sacrificing a stag on a blazing altar, with characters, in an old style (1553, Sard); Satyr on the ledge of a rock, before a vessel with a flower, (?) (1560, Carnelian); Faun playing with a dog (1563, a beautiful Onyx); Faun with his right hand outstretched, as if playing at the game of "Morra" (1564, Onyx); Faun holding up a hare (1568, a pretty Onyx); a Satyr teaching the young Faun to play on the flute (1569); Kneeling Faun weaving a chaplet (1583, in an ancient mounting of gold); Another, with an obscure inscription COL...MOIV. (No. 1582, Paste); Winged Bacchic Genius holding a bunch of grapes, a hare at his feet, the moon and stars near him (No. 1596, Nicolo); Pan fighting with a he-goat, a she-goat between them (1606, Paste); Pan near the fountain; close by is a youth seated on a rock with a branch, also a grasshopper and a snail, and behind the youth, a half moon (1607, a superb Sard); Syrinx raised on an altar, Pan in the background, and, close by, perhaps two Loves (1608, Carnelian).

Figures of Priapus (1609 and 1610) and the Dioscuri (1611), are succeeded by Fortunes, among which are: (1612, Sard) Fortune and Mercury; (1738) Fortuna "Primigenia" on a wild goat, holding a cornucopia and a thyrsus, Sard (*Imp. dell' Inst. IV*, 10); 1739, Fortune raising a figure, perhaps a province, from a kneeling posture, Paste; 1741, Fortune and Love (Plasma, *Impr. II.* 39); 1742, two Fortunes (Paste); then 1744, "Abundance" with cornucopia, naked, on a car to which lions are yoked, conducted by one Cupid, and accompanied by a second (Carnelian). Then follow Victories with various similar winged beings. Those chiefly to be noticed, are, 1759, Victory standing on the beak of a ship, at the end of which is the terrestrial globe with the ship's inscription DIV.IVL.F., a Sard; 1760, Victory with a bough and a horn of plenty (Paste); 1764, Victory with a bough and a trophy, on the reverse is a "Meleager," or other hunter, riding and fighting with a boar; 1765, a Victory, perhaps, one of the Parcæ, reading a message (Paste); 1769, Victory marching before an Emperor followed by a warrior with a legionary eagle (Onyx); 1771, Victory with a terrestrial globe and a shield, on

one side are an eagle and a small figure (qy. a province?) seated at her feet (Carnelian); lastly, 1773, a splendid Sard, a winged Minerva, Victory that stands on the terrestrial globe and holds an owl. Then comes the beneficent Deity, Bonus Eventus, with various attributes; Another, with a bowl and ears of corn, 1774 (a beautiful Plasma); Another, 1778 (Plasma), with the inscription AVOE. with scales (?), and a palm-branch, leaning on a pillar, with a dog before him, inscription L. D. VIRILI (1775, Sard, *Impr. II*, 38); Another, with patera and bough, and an abundance of fruit (1776, Nicolo). Lastly, there are in this series City and Country Deities, *e. g.* Antiochia with the river Orontes (1779, Plasma; 1780, Paste); Heads of Africa (1781, Nicolo, 1782, Sard); and, as a symbol of Sicily, Triquetra with the head of a Gorgon and ears of corn (1783, Sard). The series concludes with representations (from 1784 to 1794) of such constellations as the Lion, the Ram, the Goat, the Bull, the Scorpion, and the Fishes.

The series of Heroic Fable begins with the punishment of Prometheus on Caucasus (1795, Paste, 1796, a beautiful Sard) and with Epimetheus, who, according to an interpretation lately doubted, opens Pandora's box (1797, Paste, *see Winckelman Descr. Stosch. III.* 14.) Many are the figures of Hercules, from 1798 to 1813 and 1936 to 1975. Among the numerous heads, the best are a Nicolo, 1798, and an Onyx, 1799, a fine Hyacinth, 1937, then the broken Sard, 1805, noticed in the *Imp. dell' Inst. I*, 67; further on, 1806, a bearded Hercules crowned with laurel, "a portrait," a very fine Sard; there are also laurel-crowned heads of Hercules from 1809 to 1812, and one crowned with ivy, 1936. Scarce is the side face (1938, Paste) covered with a lion's skin, and formed with a bird instead of the beard, and a ram's head instead of the ear, with a club and ears of corn. Peculiarly expressive is the figure (1942, a beautiful Sard) of infant Hercules strangling the serpents; he sits on a table with an ivy-crowned bowl (Skyphos?) Very celebrated is the intoxicated Hercules (1949, Carnelian); Another, (1956 Sard). Hercules receiving the commands of Eurystheus is the subject of a beautiful Sard, likewise with a rim, and in a severe style. As part of the labours of Hercules, we find the adventures of the lion and the Stymphalian birds, the boar, and the victory over Antæus (1957 to 1959). There are charming representations in this division: the

purification of Hercules for a murder by Deiphobus between two tombstones, with the inscription ANI. (1961, a beautiful Sardonyx); Hercules between Minerva and Venus, or between Virtue and Pleasure (1965, a fine Chalcedony); Hercules prostrate in a state of intoxication (1966, Nicolo); Hercules with the club and skyphos, and the Greek name (not understood) of the artist Admon (1967, Carnelian); lastly, Hercules crowned by Victory, in the background a Roman standard, on which is an eagle with a bough (1969, Carnelian). Behind the dying Hercules, appears Omphale (1970,) and, on the Onyx (1972), an old man, supposed to be Death. Perseus (1976), holding the Gorgon's head, has the inscription ATTAMANOY. Bellerophon, mounted on Pegasus and barked at by the dog Mæra, fights with the Chimæra (1979, Carnelian). The same subject is several times repeated, as at 1980, Onyx. Cadmus at the fountain, facing the dragon (1988, 1989); Œdipus and the Sphinx (1990, and following). Remarkable is the winged Sphinx, with the upper part of a human body, before a casket, out of which she has taken a string of pearls. Among the gems are: the combat between the Theban brothers (1994, 1995); Jason facing the dragon of Colchis (1996, Onyx. *Impr. I.* 78); Another, (1997, 1998); Orpheus playing on the lyre (1999, 2000); Meleager before the boar's head (2001, Plasma; Inscription FL. AUG.); Another, attacking the boar (2002, Plasma); Dædalus (2003), Icarus (2006), Theseus (2008), a Carnelian formerly in the Nott collection, *Imp. I.* 69); Narcissus looking at Echo, Cupid by (a fine Plasma, 2011); Lycurgus cutting the vines down (2013, an Onyx with a rim,) in a severe style; Leander swimming appears four times (2015 and following); Helle borne on a golden ram, if the presence of a Cupid allows of such a designation (2019, Sard). Peleus squeezing out his hair before a basin of water, is also of Etruscan workmanship, and it bears the inscription Pele, (2020, Onyx); then comes Argos (or Tiphys) stepping forth on the ship that bears his name (2021, Carnelian).

The long series of heroic representations is succeeded by one appropriated to the Trojan war. First of all, the city of Troy with the dragging of Hector round the walls by Achilles (2022, Amethyst), Calchas at the sacrifice of Iphigenia, which is typified by the hind (2023, Onyx). The groups (2024, 2025) representing a corpse carried by a man (Is it not that of Patroclus carried by Ajax?), and the

scene of the drawing of lots for meeting Hector's challenge (2026, Paste), are in the catalogue applied to Menelaus. To the history of Achilles belong his dipping in the Styx by Thetis (2027, Garnet), his instruction in music by Chiron (2028, a pretty Sard with BANI inscribed), Achilles sitting alone playing (2031, Amethyst); Achilles receiving his armour from Thetis (2032, fine Nicolo); Achilles resting himself (2033, Paste); Achilles looking at his armour (2107 and following); Achilles near a tomb, supposed to be that of Patroclus (2104, 2108); the reception of Priam (2109), and lastly, the mortal wounding of Achilles (2112, Sard). Very celebrated is the helmeted portrait of this hero on Jasper (2030), near which, a beautiful portrait with a beard (2029), close to which a lance appears; this should perhaps rather be considered as that of Peleus than of Achilles. Problematical is the designation of a fine bearded head, as being that of Peleus; no less so, that of Neoptolemus (2115, Paste). Among the various Homeric heroes in this well-arranged series, we meet with an Ajax, a fine helmeted head on a Sard (2120); Ajax protecting Ulysses and hurling a rock at the Trojans (2121, Paste); Ajax holding the head of the slain Imbrios, on whose body he tramples (2122, Paste); Ajax, the son of Oileus, pursuing Cassandra (2123, Paste); then Diomedes, Philoctetes, and Ulysses; Diomedes trampling on the body of Dolon, whose severed head he holds (2124, Onyx); Diomedes stealing the Palladium (2125 and following); the sacrifice of Philoctetes and the bite of the serpent (2129); Philoctetes possessor of the bow of Hercules (2130, both of these are beautiful Etruscan stones); representations of the sufferings of Philoctetes (2131 and following); Ulysses, a bust with the pileus, with artist's name Κρωμου (2135, Sard). There is much doubt respecting Ulysses near the ships building (2136, a fine Sardonyx, *Impr. I.* 95. Tiphys? Argos?), and Ulysses as a kneeling bearded warrior, with Medusa's head on his breast, and a shield held up (2134, Carnelian). We also find here Scylla as a single figure (2138, 2139), or in pursuit of the companions of Ulysses (2137, a beautiful Carnelian, *Impr. I.* 93), and Sirens in abundance, one playing on the flute (2146, Paste), and another, a messenger of death, provided with an amphora and a torch (2141, Carnelian, *see Millin, Gal.* 80, 312). The flight of Æneas (2142, 2143, Pastes), and a head of Laocoon (2144), terminate this marvellous Series of Mythological Gems.

In the succeeding Historical Representations, Othryades (2145 and 2146, known from *Impr. dell' Inst. I.* 99), and some Greek portraits, Socrates, Aristotle, Alexander dying (2147 and following) complete the Greek series; Rome and the she-wolf form the greater part of the Roman contents, extending from 2151 to 2165. Among the latter are included two heads of Lucretia, with the dagger in her breast, 2163, 2164 (Should the Lapis Lazuli, 2162, be considered ancient?),* and a walking figure, which one is inclined to consider as that of Sextus Pompeius, with a beak of a ship (2165, Paste). The mask in the hand of Rome (2151, 2153) appears strange, and what is no less so, this goddess is represented with the attribute of a shield resting against her seat (2154, a superb Sard). This last bears the unexplained inscription HEROPHILI OPOBALSAMUM. The suckling she-wolf, with the shepherds looking on, occurs several times, first on 2155, a beautiful Sard known from the *Impr. d. Inst. I.* 65. There is, besides, the Rearing of Romulus (2166, Carnelian, *Impr. IV.* 88), and the Viewing of Tolus' head (2160, Nicolo). The succeeding portraits from 2166 to 2223, and from 2299 to 2331, begin with Cicero, Pompey the Great, Mark Antony, C. and L. Cæsar (2169, with the inscription, KI((OC(OAAΛΛ), Agrippa and Julia. Next comes a magnificent row of portraits of the Cæsars, next to which is a head named Jugurtha from the inscription (2290, Garnet). A Ptolemy crowned with rays (2293, a beautiful Sard), several Asiatic gems with paired heads of Kings and Queens (2298, Sard); a two-faced portrait, with Phrygian headgear, bearded, and also beardless (2320), besides many, known and unknown, valuable on account of the workmanship and antiquity, or of the inscriptions on them, have been placed here. Among them is an enchased man's head with a brutal wanton expression, whose beard and hair are formed with birds; there appears a Pan's head in the background (2318, beautiful Sard). With regard to the inscriptions, besides the above mentioned name of Jugurtha, such as ΤΠΟΡΑ of an "Empress" (Sard); PATER a man's portrait (2299, Jasper); LTPSA (Another, 2301, Jasper); TAT...KΩW (sic!) front portrait of a man (2302, Nicolo) require examination and explanation.

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* We leave this question to the opinion of the learned.

Worthy of notice among the Historical Gems, are two Apotheoses of imperial personages, viz.: that of an unknown woman borne by an eagle, holding a serpent (2295, Sard), and that of a Cæsar (2296, a Sard likewise), also mounted upon an eagle, holding in one hand a horn of plenty with a flame, in the other a whip, while there are near him a crescent and a disc of the moon. Two portraits of Drusus, jun., between two horns of plenty, deserve to be mentioned on account of the manner in which the subject is treated. The same design, as on 2206 (Paste), is repeated three times, with the addition of the symbols or attributes of Mercury or Neptune, a messenger's winged foot and staff, and a dolphin. On the reverse of a Jasper (2218), with the portrait of Marcus Aurelius, is an eagle, with a laurel branch in its beak, seated between two Roman standards. Peculiar are the attributes accompanying a head of Commodus (2220, Sard), viz.: a butterfly, a peacock, and a star. On the score of workmanship, the following are highly valuable: Livia's head (2177), Tiberius' (2183), the younger Agrippina's (2192), Pompeius Magnus, with the inscription ΑΠΟΜΩΙΟΥ, the artist's name (Hyacinth, 2205), Octavia (2210, Sard), Matilda, (2213, a splendid Sard, *Impr. II.* 80), Lucilla (2282, Carnelian), Albinus (2286, Plasma), a helmeted woman's head, with a cornucopia (2326, Onyx), and besides, several unknown women's heads (2321 to 2325), one of which, the Carnelian was noticed in the *Impr. d. I.*, when it was the property of Dr. Nott, whose collection * ranked high among the most celebrated Treasuries of Gems.

At the end of this department, there is a spherical amulet (2331), which exhibits *fourteen heads*, round a Serapis and Isis, twelve of which are unknown; not those of the twelve gods, as one is apt to imagine.

Among the representations of every day life (2332 to 2358), in our notice of which, want of space compels us to be more brief, are first found mixed together, Hunting, Meadows, Landscapes, Sacred Ceremonies, Gymnastics, and what appertains to Warfare. We

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* It was sold a few years since in Wellington Street by Public Auction, forming many Days' Sale.

find particularized, as of excellent workmanship, 2363, Sard, the head of a Vestal; 2370, Carnelian, a Youth offering a sacrifice; 2390, Sardonyx, a Discobulus; 2391, Sard, a Charioteer; 2458, Carnelian, four horses of a Quadriga; 2493, Amygdaloid, Hercules attacked by a flying serpent; 2494, Plasma, Emperor hunting on horseback and a dog; 2507, Sard, a riding Amazon; 2508, Carnelian (*Impr. III.* 87), a helmeted head, with a ram's; 2514, Jasper, a helmet with Bellerophon and Pegasus depicted on it. On the score of high antiquity, we find the following stones singled out: first, the "Good Shepherd" originally known as Hermes Kriophoros, is found on a Carnelian, 2344, with a lamb on his shoulders, two tigers near, and the unexplained inscription E SIVKEV. On 2349, Sard, referable perhaps to Zeus Aristæus, a man seated before a bee-hive, near which are two wheat-ears, and above, an eagle with a sceptre. At 2350, Onyx, *Impr. II. 25*, Rural scene, a man with a dog, startled at the approach of the Goddess of Victory, if a naked woman with a palm branch should have such a designation; 2355, Nicolo, a woman, with a whip, riding on a donkey, and in the back-ground, a man carrying fruit on a pole; 2356, fine Jasper, an angling fisherman; 2357, Onyx, a youth with a Phrygian cap, a crook, and a cantharus, much more likely a Ganymede than one of the Cabiri; 2358, Paste, a sun-dial on a pilaster, a dolphin above. In the department of Religious Ceremonies, we find on 2359 (Sard, *Impr. IV.* 48), a Hierodule with a torch; 2360, a Sard with Etruscan border, an Etruscan writing, to whom, Tages raising his head from the ground, prophecies. The supposed Necromancer that, on 2361 (an Etruscan Sard), holds an ear of corn before a figure advancing, is rather applicable to the return of Proserpine. There is much more certainty respecting the Necromancer (2362 Onyx), with a magical wand before a rising man's head and two spectators. On 2364, Paste, is represented, according to the catalogue, a Tallarius, (query, Talarius?) a dicer, laying his hand on a box; on 2365, Sard, a priest sacrificing, with a caduceus and bough; on 2367, Nicolo, a man offering a sacrifice, with a patera, on which is a butterfly, in one hand, while the other holds a fowl; on 2369, Paste, a sacrifice of a hind before the statue of a god. On 2371, Paste, a Bacchic offering by two women with

a pitcher and swine before a temple on a pilaster, near the god possibly a panther; on 2372, Sard, two women engaged in setting up a Hermes and preparing to lay offerings on it; on 2374, Plasma, woman seated on a tripod, with a patera in her hand. 2378, Carnelian, an altar encircled by serpents, tree and wheat-ears. 2381, Paste, five youths riding as if from a Panathenaic procession. Of the subjects allusive to Gymnastics, we take notice of 2387, Carnelian, two wrestlers, an altar placed before a Hermes, in the background a Victory with a branch of palm; 2389, Carnelian, youths with palms, pilaster with target on it, an oblation dish on which are palm branches; 2395, Paste, youths playing with a trochus; 2398, Paste, juggler on one leg. Out of the groups of Warriors, and the Armour, (2467 and following,) we select a silver ring of very antique style: warriors making an attack, on the reverse, a charioteer; 2473, Onyx, warriors in coat of mail, standing with a sorrowful expression; 2476, Sard, in a severe style, warriors alarmed; 2478, Nicolo, "Mars" leaning on a bearded Hermes; 2488, Jasper, a youth with a standard before a column on which is a "mask of terror," (Phobos? Gorgoneion? as on Roman coins,) whose face is concealed by the shield, holding a drawn sword in his right hand. 2490, Heliotrope, female torch-bearer, standing by a seated general, is worthy of notice, and may be compared with 2506, Plasma, where a woman is represented with a short dress and a mural crown, holding in one hand a torch turned down, and with the other touching a trophy, near which is the goddess of victory. In the Naval Department, (2518 and following) which is peculiar, we observe, ships with different equipments. Pretty is the effect of views of this kind with the symbols of a Cupid, 2520; and of a butterfly, 2525; as also of a fantastic ship combined with the images of a dolphin and other animals, 2527. A seaport, 2528, terminates this series.

Next follow manifold figures and representations relating to the department of Reading and Thinking, which ordinary antiquarian usage is wont to class together in the category of philosophy. The figure of a philosopher reading, before whom stands a pilaster with three balls on it, 2530, an onyx, is a noble work of art. 2535 and 2538 are interesting on account of the subject, a philosopher seated

before a herme. On 2539 and 2541 are different groupings with a human skeleton. On 2540 is a seated philosopher who takes hold of a skeleton, whose fleshless hand aims a dagger at his breast; a lyre on the seat. We also find at 2541 a seated philosopher clutching a skeleton near which is a butterfly, which subject is supposed to have reference to Plato's Phædo. The representation of Artists which follows, (2542 and following,) exhibit a potter, (2542); chasers working at vases (2543 and 2544, on the latter is a small temple); 2545, Plasma, (*Impr. dell' Inst. IV.* 75,) a sculptor modelling a woman's head. The division relating to Theatricals, 2548-2550, and 2601-2673 is abundantly supplied with charming specimens. Of first-rate workmanship are two masks, the one comic, the other tragic, (2653, Carnelian, set in an antique gold ring). On account of its artistic peculiarity, 2548, Paste, deserves to be mentioned as being not only artificially made, but partly engraved, while, of the four united masks, the fourth is still incomplete; inscription, E L...N A. Well worth seeing, as double heads formed of paired masks, are 2617, 2619, 2620, &c. Names, probably those of the artists, are inscribed on 2651 and 2658. 2651, Sard, has on it a beautiful tragic mask accompanied by the inscription Διοδωρος, and 2658, a beautiful Sard, a woman sitting before a mask, and the inscription Μυκωνος. We recognize dramatic scenery at 2659, a burnished stone in a very antique style, which exhibits a comic actor carrying on his shoulders a pole with two oil-cruises; and at 2661, Paste, a comic actor with a similar pole and a vessel hanging on it. At 2662, Paste, appears a comic actor leaning on his crook, and a dog; at 2665, Sard, two comic actors in conversation, and a child between them. The scenes of dramatic and other ancient entertainment, as depicted on 2666, a beautiful Carnelian, are not at all uncommon; we see here a young man looking intently at a mask lying on an altar wreathed with flowers; close by are a half-moon and star. 2670, a company of actors. Excellent is 2672, Sard, a comic actor with a crook; near him is a pillar with a mask. It is worth while to look at 2673, a Sard, representing Two Actors, one of whom, seated on an altar, plays on a lyre, the other, holding a crook, recites to him. The Vases beginning at 2674 are much deserving of notice. Some have a peculiar design, as with the first, Sard,

where a Hermes is used to set vases on. Of exquisite workmanship are several vases with relievos, viz: 2677, Jasper, a beautiful drinking vessel, on which is a Cupid mounted on a sea-horse, and 2678, a Sard, on which are represented a Bacchante and two sphinxes. Among the pleasing representations of Emblematical Figures surrounding rings is to be noticed as particularly rich, 2696, a Carnelian, on which is a Victory, with the inscription M. VARRI, Q. F. The Miscellaneous Subjects, (2698 and following,) which are to be considered as a supplement to former series, contain a group, taken from the cycle of mystical ceremonies, assembled round a lustral basin, consisting of a woman with a thyrsus and snake, a youth with a mirror at which the snake is darting, and a Silenus, with a thyrsus, looking at the woman. The following deserve notice: 2701, Carnelian, a woman laying her dress against a mirror put up before her; 2702, Carnelian, youth, on a ledge of a rock, holding a shield, opposite to him is a figure of the sun on a staff, a bird aloft; 2703, Carnelian, woman gathering up the money lying on a table; 2705, a beautiful Sard with a rim, a man asleep with his head sinking down; 2706, Paste, woman sitting thoughtful before an altar adorned with bacchic figures, whereon is a tripod; 2712, Paste in antique style, three men standing together; 2713, Plasma, Etruscan style, youth holding a burning lamp and a hammer, a star above, with an inscription which may be read "IVΓO" or ITPΘ, or even LVPO or ΣTPO; 2784, Paste, a naked Woman, holding a ring, and trying to catch a butterfly that flutters over a snake near a low altar; 2787, Sard, a Goddess, with a sceptre, seated between two he-goats (Aphrodite Epitragia?); 2789, Nicolo, Youth, with both his arms over his head, Cupid hands him a mirror; (in the catalogue he is marked as Adonis, his attitude puts one in mind of *Death's: see Gerhard, Bildw. XCIII,* 1, 3); 2791, Nicolo, Apollo, as supposed, in the company of a nymph; 2792, Nicolo, a sitting Apoxyomenos of beautiful workmanship; 2795, Sard, a youthful and bearded head, both covered with a modius, together with a lion's face and a Pan's head; 2797, Jasper, Victories strewing with garlands a ridge (the sacred Mountain of Jupiter Kasios?) with the inscription ΦPONINOT, instead of *Φρωνιμου* (not "ρομιμου"). Next comes an uncommonly well-stored collection of

the Figures of Animals, 2799 and following, First of all, Lions, as far as 2832, on no fewer than 35 gems; then, a varied and mostly valuable selection, including Panther and Leopard, Rhinoceros and Elephant, Wolf, Bear and Wild Boar, Stag and Hare, Sheep, Goat and Ox; also, among representations of Horses, racers with inscriptions (2892, Tit. Sote. ris.; Asph. l.); then, Ass, Dog, Squirrel; Eagle (in honour of Rome on the Pastes, 2999, 3000); Ostrich, Stork, Peacock, Parrot, Raven, Owl, Cock (admiring himself, 3025), Dove, Goose, Frog, Lizard, Insects. From 3047 to 3065, all kinds of fantastic and fabulous animals, as 3062 Jasper, a Nautilus, from which a fisherman alights, with the inscription Κλαυδιου Πρoκλου. Lastly, come Pygmies, 3066-3068. There is, from 3069 to 3102, a charming Collection of Stones, many set as rings, covered with characters which enhance their value. We give a summary of them, without pretending to an overscrupulous attention to accuracy. First come the Greek mottoes: *οὐ Φιλῶ μὴ πλανῶ, νοῶ δὲ (εὖ) καὶ γελῶ* (3069, Sardonyx),—*λέγουσιν ἃ θέλουσιν, λεγέτωσαν, οὐ μέλει μοι* (3070, Sardonyx, also known elsewhere),—*Στρατονίκη μιαίνουσα Φορειὰ*, or *Φοξεῖα, εἶ* (3071, Chalcedony); *εὐτυχῶς τῷ Φοροῦντι* (3072, Sardonyx). There are short inscriptions: *Ευτυχιάνης* 3073); *εὐτύχει* (3074); *προκοπτο* ("I foresee," 3075); *χερετι...i. e. χαῖρε...*(3076); *ομόνοια* (3077, 3078); *μνημόνευε* (3079, 3080, the hand on the ear, a well known subject);—then longer ones: *μνημόνευέ μου τῆς καλῆς ψυχῆς* (3081, Sardonyx); *Οὐαλερία Κλεόπατρα...Ἑρμαδίων Καίσαρος* (3082); *Κ(υρι)ε βοηθι Παυλινω* (3083); *Εγρεσινίκα* (3084); *δῶρον* (twice, 3085, and "with *α ταινία*," 3086), *εὐφαμείτω αἰθηρ..καί πα..σταω: πόντος..στατω δἄήρ* (3087). There is also a series of Roman names and phrases in the following inscriptions: veni, nolo (3088); ama me, amabo te (3089); Fabiana vivas (3090); vivas (3091); bene (3092); Annya Procula c s ("cum suis," 3093); Recepta Communis (3094); Vlp Priscellae (3095); CCC, Cai Calcii Cilonis (3096); Soror (3097); AVG, Shield, with inscription (3098); Qui.. Cn. Cor... M. Tuc.. Patr. near a temple with the letters, Paes (3099).

The Gnostic Stones that come next (3103 to 3115) are very remarkable and are of very great rarity.

Another important portion of the Collection of Gems remains to be noticed—

THE ANTIQUE AND LATER CAMEOS.

It is less easy to give from the catalogue a description of them than of the Intaglios; we have no copies of them, and the visits of our informant to this department, in consequence of the owner's kind offer of admission, were, for want of time, of too short duration, to allow him, at a subsequent period, to estimate them at their just value. To give an idea of the contents of this Department, it is sufficient to state that the number of Antique Cameos amounts to 218, among which are 108 on Mythological Subjects. Next to these come, Known and Unknown Roman Figures, among which are such as relate to Sacrifices, Masks, Helmets, Hands, Dice, Animals, and other subjects. By way of giving prominence to some of the specimens of this magnificent series, we name, first of all, though they are but fragments, Jupiter seated on his throne (125), and a Head of Juno (128), then Latona, with her children, fleeing from Pytho, (130); Medusa Heads, from 137 to 140 and 310 to 313; Venus sitting (316); Venus bathing, while Cupid is near (317); Cupid looking out of a Silenus' mask (328); Phœbus Head (533); Mercury (541); a half-length Hygeia (543); Infant Bacchus riding on a panther, with an unexplained inscription given as TΔϒOCO (query, Ταυρ..?) (548); Bacchus embracing a "Nymph," or Ariadne (550): Ariadne, with grapes, riding on a goat (553): and similar objects, with a head of Augustus on the reverse of 769, by a later hand; Satyr's Head (563); Dancing Bacchantes (767); the Goddess of Victory on a biga at full speed (771): the Goddess of Victory on a quadriga, on which are an eagle and the arm of a Roman warrior (776): Heads of Augustus (957 to 959); of Julia (960 to 965); Livia, as Ceres (963), and, as Juno (964); lastly, Lion lying down (1619). A work of peculiar art is the cameo in the shape of a shield, made of green painted glass, with transparent silver leaf, which came originally from Pompeii (1172); in the middle is a well-executed Head of a helmeted Warrior.

The more modern Cameos embrace the work of the most celebrated Artists, including Vicentini, Santarelli, Brown, Morelli, Pichler, Pistrucci, and others.

In the preceding pages we have given the Notice by the learned Gerhard of this truly Magnificent Collection of Gems, the finest, as far as their intrinsic merit as Works of Art and of Historical Records, ever offered for public competition.

M. Gerhard follows his most interesting account of the Gems with a brief description of the Marbles, Bronzes, Fictile Vases, and other portions of the Collection of Antiquities formed by Mr. Hertz, as enumerated in the Catalogue issued by him in 1851.

That portion of the Collection, however, has undergone a considerable change since that period. The public will recollect that a few years since we sold a portion of the General Collection of Antiquities formed by Mr. Hertz, and that among those were many of the Marbles and a great variety of Objects in Bronze. They were sold with the view of weeding the present Collection of the less interesting portion of the latter and the most cumbrous of the former: so likewise in respect to the Greek Vases and Terra Cottas.

While, however, Mr. Hertz reduced, numerically, his Collection, he enriched it with many very important Antiquities; adding more than double the number of pieces to the Greek and Etruscan Ornaments in Gold; above seventy important Greek Vases, many with inscriptions; very many exquisitely beautiful specimens of Greek and Roman Glass; and, among various other Objects of Antiquity, the Five Magnificent Chinese Bronzes brought to this country by Major Edie and exhibited at the Crystal Palace in 1851, and since at the Crystal Palace at Norwood.

S. LEIGH SOTHEBY & JOHN WILKINSON.

Wellington Street, Strand, London,
July, 1858.

CATALOGUE

OF

THE HERTZ COLLECTION

OF

ANTIQUITIES OF ALL NATIONS.

FIRST DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN STONE.

LOT

1 Goddess, or Queen, draped, and kneeling upon both knees, probably of Isis or Nephthys; on the head the remains of an ornament, which has been inlaid *Green basalt; 3½ in. h.*

2 Shabti (Upper Part of a) or sepulchral figure, holding ploughs on a plinth behind a perpendicular line of hieroglyphics. "It is offered to Osiris, to Osiris lord of the cemetery (?) who has allowed this figure to be engraved." Age of XIX dynasty. *Dark steatite; 3 in. h.*

3 Vase for holding stem *(stibium)* *Dark steatite; 2½ in. h.*

4 Four Vases, containing the remains of stem (*stibium*) *Arragonite, oriental alabaster, and steatite.*

5 Alabastron Vase, in shape of the drop of an ear-ring, the ancient Greek glene; the mouth of a separate piece *Oriental alabaster; 5⅜ in. h.*

6 Alabastron Vase. A beautiful and remarkably fine specimen *Oriental alabaster; 6½ in. h.*

7 Globular Vase, for holding unguents, or wine. Vases of this fine-zoned material appear to have been first made about the XXVI dynasty *Oriental alabaster; 3½ in. h.*

8 Vase, egg-shaped, with small mouth for holding unguents *Oriental alabaster; 5 in. h.*

9 Vase, crucible-shaped, from the model of a scribe's pallet *Black basalt; 1½ in. h.*

10 Slab, with an oval well and conical muller for grinding paint or ink *Basalt; 4¼ in. by 2¾ in.*

11 Neith *(Minerva)*, walking; on her head the red crown, emblem of her dominion over the lower world *Lapis lazuli; 1¼ in. h.*

12 Selk, walking, on her head a scorpion, her name and emblem *Lapis lazuli; 1¼ in. by ⅞ in. h.*

13 Tet or Thoth *(Mercury)*, walking, ibis-headed; perforated. Fine work *Lapis lazuli; 1¼ in. by ⅝ in. h.*

14 Ma, Truth, seated, in a close garment, wearing on her head an ostrich feather; figures of this goddess were hung round the neck of Egyptian judges called "auditors" or "proclaimers of truth" *Lapis lazuli; 1⅛ in. by ¼ in. h.*

15 Isis, walking, on her head her throne; her name and emblem *Steatite; 1¾ in. h.*

16 Isis, walking, on her head the throne *Hematite; ⅝ in. h.*

17 Nephthys, sister of Osiris and Isis, walking, on her head a basket and house *Lapis lazuli; 1⅞ in. by 1⅓ in h.*

18 Anup *(Anubis)*, the embalmer of the dead, son of Osiris, walking, jackal-headed *Black obsidian; 1¾ in. h.*

19 Har *(Horus)*, as a child, completely carved, seated, with his hands placed by his thighs *Red cornelian; ¾ in. h.*

20 Har *(Horus)*, hawk-headed; perforated *Lapis lazuli; ¾ in. h.*

21 Horus, seated, with lock of hair at the side of his head, and index finger of his right hand on his mouth; in profile *Red cornelian; ⅞ in. h.*

22 Harpocrates; perforated *Dark steatite; ⅞ in. h.*

23 Set, Typhon or Baal, standing, full-face without plumes; the lower part broken away *Red cornelian; ⅝ in. l.*

24 Tahur *(Thoueris)*, concubine of Typhon, and goddess of the waters, as a hippopotamus erect, with a crocodile's tail down the back *Serpentine; ¾ in. h.*

25 Cynocephalus Ape *(Aani)*, emblem of the gods Thoth and Chons, and of the Moon; perforated *Red cornelian; ⅝ in. l.*

26 Lion *(Labu)*, couchant *Garnet; ½ in. l.*

27 Leg of an animal *Red cornelian; ⅞ in. h.*

28 Hawk, with a human face, emblem of the soul *(Ba)* *Lapis lazuli; ½ in. h.*

29 Uræus, with a lion's head, going, according to the Gnostic amulets, emblem of the god Chnumis *Basalt; ⅝ in. h.*

30 Viper *(Hefi)*, the head and neck of *Sard; 1 in. l.*

31 Snake's head and globular bead, set in gold wire as the drop of an ear-ring *Pale sard;* $1\frac{1}{4}$ *in. l.*

32 Snake's head *Red cornelian;* $\frac{3}{4}$ *in. h.*

33 Frog, couchant, emblem of the goddess Heka, wife of Chnumis *Red sard;* $\frac{1}{2}$ *in. l.*

34 Symbolical Eyes (*uta or uja*), above place for a ring, unfinished *Red cornelian;* $\frac{1}{2}$ *in. l.*

35 Symbolical Eye (*uta or uja*), in profile, ringed *Pale sard;* $\frac{1}{2}$ *in. l.*

36 Symbolical Eye, in profile; above a ring *Striped sard;* $\frac{3}{8}$ *in. l.*

37 Symbolical Eye, in profile; above place for a ring, unfinished *Lapis lazuli;* $\frac{3}{4}$ *in. l.*

38 Symbolical Eye, the right one; in bas-relief, ringed. Very fine work *Hematite;* $\frac{5}{8}$ *in. l.*

39 Symbolical Eye, in profile; ringed *Porphyry;* $\frac{3}{8}$ *in. l.*

40 Amulet in shape of a symbolical eye, in profile; above place for a ring *Obsidian;* $\frac{5}{8}$ *in. l.*

41 Eye, from a mummy-case; the brow and pupil of obsidian, the white of ivory; the end coloured red *Obsidian and ivory;* 2 *in. l.*

42 Pupil of an eye from a mummy-case, having been inlaid into the face *Obsidian;* $\frac{3}{4}$ *in. l.*

43 Heart (*Hat*), ringed above, amulet placed with the mummies, to aid in preserving the heart in the Hades *Red sard.*

44 Heart (*Hat*), ringed above *Red cornelian;* $\frac{5}{8}$ *in. l.*

45 Heart (*Hat*), ringed above *Hematite;* $\frac{5}{8}$ *in. h.*

46 Heart (*Hat*), ringed above *Lapis lazuli;* $\frac{3}{4}$ *in. h.*

47 Heart (*Hat*), ringed *Obsidian;* $\frac{1}{2}$ *in. l.*

48 Heart (*Hat*), above a ring *Green basalt;* $\frac{1}{2}$ *in. l.*

49 Two Plumes of the God Amen Ra, "who rejoices in his plume." An Amulet *Lapis lazuli;* $1\frac{1}{4}$ *in. h.*

50 Terebra, or bore *Obsidian;* 1 *in. h.*

GEMS.

SCARABÆI.

WORKS OF GRECIAN AND ETRUSCAN GLYPTIC.

51 Fore-parts of two Horses, very rudely united *Cornelian;* $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

52 An Animal, standing. In the most ancient style *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

53 Dragon-like Animal *Ruby;* $\frac{3}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

54 Roaring Lion. Very fine *White chalcedony;* $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

55 Lion, standing — *Black jasper; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

56 Female Panther, couched — *Striped onyx; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

57 Female Panther, sitting, with her left paw raised; behind is a bee. An extremely expressive composition. From Mr. Avvolta's collection. (*See Impronte di Monumenti Gem.: Cent.: III, N.* 57) — *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

58 Dog, running — *Cornelian; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

59 Another — *Cornelian, in the antique gold setting; $\frac{1}{4}$ in. h. $\frac{3}{8}$ in. w.*

60 Stag, standing, looking backwards; beneath is a globe. In the most ancient style — *Cornelian; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

61 Stag, running — *Cornelian; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.*

62 Another — *Cornelian; $\frac{1}{4}$ in. h., $\frac{5}{8}$ in. w.*

63 Buck, standing under a globe with spikes — *Cornelian; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

64 Two Deer, standing side by side — *Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

65 Cow, with a sucking calf — *Cornelian (bleached by fire); $\frac{3}{8}$ in. h. $\frac{1}{2}$ in. w.*

66 Bull, standing. Very finely executed — *Chalcedony; $\frac{9}{16}$ in. h., $\frac{3}{4}$ in. w.*

67 Another. Very fine — *Rock crystal; $\frac{5}{8}$ in. h., 1 in. w.*

68 Team of four Horses, front view; two of the horses stand back to back to the two others — *Cornelian; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

69 Three Horses galloping, conducted by one rider — *Cornelian; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.*

70 Three Horses, front view — *Cornelian; $\frac{1}{2}$ in. h. $\frac{3}{8}$ in. w.*

71 Charioteer on a biga. In the very old style — *Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

72 Sow, standing, with her litter under her. In the very old style — *Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

73 Sow, standing. An extremely fine composition. In the old style — *Cornelian; $\frac{7}{16}$ in. h., $\frac{11}{16}$ in. w.*

74 Sow, standing, with a branch in its mouth. Exquisite workmanship — *Onyx of reddish and white strata; $\frac{13}{16}$ in. h., $\frac{11}{16}$ in. w.*

75 Sow, standing; on the ground is an acorn, with a leaf. Very finely executed. From Dr. Nott's collection. (*See Impronte di Monumenti Gem.: Cent.: I, N.* 51) — *Striped agate; $\frac{5}{8}$ in. h., $\frac{13}{16}$ in. w.*

76 Calydonian Boar; underneath is a hunting spear. Very characteristic — *Black jasper; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

77 Eagle, looking backwards — *Cornelian; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

INTAGLIOS.

CYBELE.

79 Head of Cybele *Red jasper; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

80 Statue of Cybele, being brought from Pessinus to Rome, the vessel containing it having run on a sand-bank in the Tiber, is removed and conducted to Rome by the vestal Claudia
Amethyst; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

GIANT.

81 Giant Agrius, whose legs terminate in serpent-like coils, swinging a club in his right hand. Round this figure are the letters I GRAC *Blue antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

VESTA.

82 Bust of Vesta; on the back of her head is a veil, and at her side a lighted torch
Splendid sardonyx of three strata; $\frac{13}{16}$ in. h., $\frac{5}{8}$ in. w.

JUPITER.

83 Full front Head of Jupiter Serapis, with the modius; below is a star. Very finely engraved
Sardonyx, with brown and blue strata; 1 in. h., $\frac{5}{8}$ in. w.

84 Portrait of Jupiter Serapis, with the modius on his head. Very finely engraved with the inscription Ω Λ Ο ...
Emerald; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

85 Portrait of Serapis, with Ammon's horns
Splendid onyx of three strata; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

86 Portraits of Serapis and Isis, suspended over the outspread wings of an eagle.
Red jasper, in the antique setting; $\frac{9}{16}$ in. h., $\frac{3}{16}$ in. w.

87 Portrait of Jupiter Serapis. Very finely executed.
Splendid onyx of three strata; $\frac{3}{8}$ in. h., $\frac{3}{16}$ in. w.

88 Profile Portrait of Jupiter Serapis, with the modius on his head; also the ram's horns of Ammon, and the halo of Helios; before him is the thunderbolt *Garnet; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

89 Portrait of Jupiter Ammon. Extremely fine.
Nicolo; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

90 Another, full front. A very old Greek composition.
Cornelian (bleached by fire); $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

91 Profile Portrait of Jupiter Ammon, with ram's horns
Green antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

92 Another *Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

93 Another *Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.*

94 Another *Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

95 Heads of Jupiter Ammon and Africa, Bifrons. A beautiful composition *Hyacynth coloured sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

96 Heads of Jupiter Ammon and Africa, Bifrons
Yellow antique paste; $\frac{1}{4}$ in. h. $\frac{3}{8}$ in. w.

97 The same *Brownish-yellow antique paste; $\frac{3}{8}$ in. h. $\frac{1}{2}$ in. w.*

98 Heads of Jupiter Ammon and Africa, Bifrons
Sard; $\frac{3}{8}$ in. h. $\frac{5}{16}$ in. w.

99 Portrait of Jupiter. In the severe style
Dark brown sard; $\frac{1}{2}$ in. h. $\frac{3}{8}$ in. w.

100 Head of Jupiter, crowned with laurels *Nicolo; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

101 Head of Jupiter *Dark antique paste; $\frac{1}{2}$ in. h. $\frac{7}{16}$ in. w.*

102 Jupiter Olympus, seated on a throne, holding a sceptre in his left hand and a patera in his right; at his feet is an eagle, looking upwards. A very fine gem *Sard; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

103 Jupiter seated on a pronaos, supported by two pillars, holding in his left hand a sceptre and in his right, a patera, over the sitting eagle on the ground; on either side of the temple stand Castor and Pollux, stars over their heads
Cornelian; $\frac{5}{16}$ in h., $\frac{3}{4}$ in. w.

104 Jupiter seated on a throne, holding the sceptre in his right hand and the thunderbolt in his left
Onyx-like cornelian; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

105 Jupiter seated on a throne, with a halo around his brow, holding a sceptre and patera in his hands; at his feet is an eagle looking backwards *Sard; $\frac{7}{16}$ in. h., $\frac{3}{8}$. in w.*

106 Jupiter standing in a majestic position, wielding the thunderbolt in his uplifted right hand *Chalcedony; $\frac{1}{2}$ in. h. $\frac{7}{16}$ in. w.*

107 Jupiter, standing, holds an eagle, which looks backwards, on his outstretched right hand *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

108 Jupiter wielding a thunderbolt in his right hand; in front of him is an eagle, whose outspread wings conceal the lower portion of the god's figure, and who grasps a wreath and a palm-branch in his claws *Sard; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

109 Jupiter, with his sceptre and thunderbolt, seated on his throne, opposite Minerva; between the two is an eagle looking backwards *Blue antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

110 Jupiter, standing on the globe, holds in one hand a sceptre, in the other a sitting Ceres; at his feet stands Abundance, with the cornucopia and Modius, offering him a wreath
Brown sard; $\frac{11}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

111 An Eagle, holding a thunderbolt in its claws, hovers over the sea, in which a dolphin is swimming; below sits an owl on poppy-heads laid crosswise;—the emblems of air, water, and the under world. Over the whole is the inscription ΙΞΟΚΡΑΤΙΑ, denoting the power which belongs alike to the air, the water, and the infernal regions *Striped onyx;* $\frac{1}{2}$ *in. h.,* $\frac{5}{16}$ *in. w.*

112 On one side Mercury with a purse and caduceus; on the other, Jupiter, holding in his left hand the sceptre, and with the right one pointing to three Roman trophies placed between the gods; at the feet of Jupiter is an eagle, looking backwards
Sard; $\frac{1}{2}$ *in. h.,* $\frac{9}{16}$ *in. w.*

113 Bull, a Lion, a Cock, and a Dog, sitting round a winged thunderbolt *Brownish yellow antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

GANYMEDES.

114 The Eagle of Jupiter, carrying off Ganymedes who holds in his hands two spears, bound with the tenia *Sard;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

115 Ganymedes, holding in his hand the thunderbolt, is borne off by the eagle of Jupiter *Plasma;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

116 Ganymedes, holding an amphora in his hand, is borne off by the eagle; below runs a shepherd's dog. The whole is in the style of the Leochares group. *Blue antique paste;* $\frac{5}{16}$ *in. h.,* $\frac{1}{4}$ *in. w.*

LEDA ÆGINA.

117 Leda, standing, embraces the swan *Plasma;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

118 Leda, seated on the ground, before a shrub, with the swan in front of her *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

119 Leda, with the swan
Green antique paste, with violet and white stripes;
$\frac{11}{16}$ *in h.,* $\frac{7}{16}$ *in. w.*

120 The same subject *Brown antique paste;* $\frac{1}{2}$ *in. h.,* $\frac{5}{19}$ *in. w.*

121 Jupiter, in the form of an eagle, approaches Ægina, who is seated on a rock *Cornelian;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

ANTIQUE CAMEOS.

ISIS.

122 Head of Isis. Finely executed
Sardonyx of black and white strata; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

CYBELE.

123 Head of Cybele. The glass is much oxidated by time
Antique paste, the ground violet, the figure white;
$1\frac{1}{2}$ in. h., $1\frac{3}{16}$ in. w.

JUPITER.

124 Full-front head of Jupiter Serapis, in high relief. Exquisite workmanship *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

125 Jupiter seated on a throne, with the sceptre in his hand; at his feet is the eagle looking up. Very fine. (Fragment.)
Sardonyx of brown and white strata; 1 in. h., $\frac{5}{8}$ in. w.

GANYMEDES.

126 Ganymedes seated on the ground, letting the eagle of Jupiter drink from a patera. Very fine workmanship
Sardonyx of three strata; $\frac{3}{4}$ in. h., $\frac{3}{4}$ in. w.

127 Ganymedes, with the Phrygian cap, seated on the ground, letting the eagle of Jupiter, which stands in front of him, with outspread wings, drink from a cantharos
Sardonyx of three strata; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.

JUNO.

128 Head of Juno, with the majestic features with which she is represented on the coins of Argos. (Fragment.)
Sardonyx of brown and white strata; 1 in. h., $\frac{1}{2}$ in. w.

129 Juno enthroned; above are suspended the heads of Helios and Selena. Exquisite workmanship
Red jasper, on white chalcedony strata; 1 in. h., $\frac{11}{16}$ in. w.

LATONA.

130 Latona fleeing from the pursuing dragons, and drawing her richly folded peplos more closely around her. An extremely spirited and artistic composition
Sardonyx of white and brown strata; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.

NEPTUNE.

131 Head of Neptune. *Violet antique paste; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

MARINE ANIMALS.

132 Dolphin. *Sardonyx of white and brown strata; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.*

133 Dolphin. Very finely executed
Sardonyx of various strata; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.

134 Sea-horse *Onyx of two strata; $\frac{1}{2}$ in. h., $\frac{11}{16}$ in. w.*

MINERVA.

135 Helmeted head of Minerva
Sardonyx of three strata (somewhat fragmented);
$\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

136 Minerva, armed with the helmet and shield, leading a sacrificial bull. In the ancient style
Sardonyx of brown and white strata; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

MEDUSA.

137 Head of Medusa, front face. Magnificent workmanship
Splendid sardonyx of brown and white strata; $\frac{7}{8}$ in. h., $\frac{7}{8}$ in. w.

138 The same *Hyacinth; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

139 Winged head of Medusa, surrounded by serpents. Very fine workmanship *Sardonyx of two strata; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.*

140 The same. A splendid gem
Sardonyx of three strata; $\frac{3}{4}$ in. h., $\frac{3}{4}$ in. w.

WORKS OF GREEK, ETRUSCAN, AND ROMAN ARTISTS.

IN SILVER AND BRONZE.

STATUES OF DIVINITIES.

JUPITER.

141 Jupiter Serapis, Bust of. Noble and spirited $\frac{3}{4}$ *in. h.*

MINERVA.

142 Minerva, standing, similar to the one in the Æginetic group; she is armed with the ægis and circular shield; a lance, now wanting, formerly reposed in her raised hand; on her head the goddess wears a stephane-like helmet, with ear-flaps. The representation is dignified throughout. $4\frac{5}{8}$ *in. h.*

143 Minerva, with a helmet upon her head, the cone of which is formed by a sphinx. She wears the ægis, and advances to the combat, clad in flowing garments; the lance, which she held in her left hand, is wanting, as also the object she carried in her stretched forth right hand. Very pleasing, and carefully executed. It vividly reminds of similar representations of this goddess, in marble, on engraved stones, and on coins. The patina is remarkably beautiful 5 *in. h.*

144 Minerva, standing, clad in a richly-draped peplos; on her head is the aulopis; in her left hand she holds her buckler to the ground; in her right, her lance. $4\frac{3}{4}$ *in. h.*

145 Minerva, in an attitude of repose; a helmet, with a flowing plume, covers her head, the ægis her breast; her raised left hand leans upon the lance, while her right formerly held her buckler to the ground. The right under arm is broken off. $5\frac{1}{2}$ *in. h.*

146 Minerva, seated, with the ægis upon her breast, and the patera in her right hand; in her left, she held the lance, which is wanting. Spirited, and rare, on account of the attitude, which seldom occurs in bronzes $2\frac{3}{4}$ *in. h.*

MARS.

147 Statue of young Mars; he wears a helmet; his lifted right hand reposed on the lance, which is now wanting; and his left hand holds the parazonium. This figure, which, in point of composition and execution, may rank with the finest monuments, deserves attentive consideration, even in its details. The slender legs, curved in beautiful lines, form a support, upon which the upper body rests with dignified gracefulness. The muscles of the body are sharply defined, yet delicately rounded by that softness of form peculiar to statues of Mars. Finally, the arms, and the weapons that rest in them, complete the expression of the whole, the effect of which is the greater, the more clearly we perceive the artist's intention to depict the God of War in all the grandeur of his divinity. The eyes were formerly of silver. The patina is very beautiful $9\frac{1}{2}$ *in. h.*

VENUS.

148 Venus Anadyomene, with a drooping chiton, and her head adorned by a stephane, adjusting her humid hair with both hands. Exceedingly pleasing. Fine patina $2\frac{1}{4}$ *in. h.*

149 Venus, naked, her head adorned with the stephane, adjusting her hair with her left hand. Very pleasing. The feet are unfortunately mutilated $3\frac{1}{4}$ *in. h.*

150 Venus, standing, naked, holding a broad, twisted wreath in her hand. One of the finest productions of Greek art, alike great in conception and execution. The goddess of beauty is here invested with the utmost sweetness and guilelessness, devoid of the coquetry which characterizes the naked statues of Venus of later periods. Even the minutest details are executed with a grace and beauty, only ascribable to the flourishing period of Greek art. The expression of the countenance is pre-eminently dignified, and the hair is most gracefully arranged; the figure is in admirable preservation, and has a green patina. Found near Mogla in Asia Minor. 13½ *in. h.*

151 Venus Euplœa, in a sitting posture, with her garment drooping. She holds her peplum, which is inflated by the wind, over her head. Spirited 4¾ *in. h.*

152 Venus, naked, regarding herself in a mirror, which she holds in her right hand, while with her left she strives modestly to conceal her charms. The figure is throughout well-proportioned 4⅜ *in. h.*

153 Venus, crowned with a diadem; in her stretched-forth right hand she holds the apple, while with the other, she modestly gathers round her the peplos, which has fallen. The composition and treatment are equally happy 6¼ *in. h.*

154 Silver Statuette of Venus. The goddess, who is naked, seems to have held an apple, or a mirror, in her right hand, while with the other she modestly conceals her charms from the prying gaze. The neck and left arm are adorned with rings of twisted gold wire, and from the necklace is suspended an oriental pearl 6⅛ *in. h.*

CUPID.

155 Cupid, the wings and extremities are wanting; a garment is thrown over the shoulder. Peculiarly fine and spirited. 1¾ *in. h.*

156 Cupid holding a burning torch in his uplifted right hand—perhaps to be regarded as the light—dispensing Phosphorus. Very pleasing, and particularly well executed 3¼ *in. h.*

157 Bust of a Child, perhaps Cupid. The features are invested with a peculiar charm; the treatment of the hair is extremely artistic 2¾ *in. h.*

APOLLO.

158 Apollo, naked, with the quiver upon his shoulder; he probably held the bow in his right hand. The composition and treatment of this figure are equally beautiful. Very fine patina 4¾ *in. h.*

159 Apollo, his hair peculiarly arranged in the Etruscan style, in an advancing position, his right arm uplifted; very old style. Green patina 6½ *in. h.*

160 Apollo, his head encircled by a band, without any of his attributes. The artistic conception equals the dignity of the subject 7⅜ *in. h.*

161 Apollo holding the patera in his right hand. Very elegant, 2⅛ *in. h.*

162 Head of Apollo, adorned with a rich growth of hair, of the best period of art 6¼ *in. h.*

163 Youthful standing Figure, resembling Apollo; the head crowned with laurels 4 *in. h.*

FICTILE VASES.

[GLAZED AND PAINTED]

FROM GREECE AND ITALY.

A most charming work on these beautiful memorials of early art from the researches of Mr. Birch, of the British museum, has lately appeared, and may be studied with much profit. It is entitled "HISTORY OF ANCIENT POTTERY," in 2 vol., and is Illustrated with numerous engravings. *John Murray*, 1858.

EARLY GREEK VASES.

164 Aryballos. Two human-headed birds facing; between them a bird 5¾ *in. h.*

165 Aryballos. Two cocks and an owl 3 *in. h.*

166 Aryballos. Winged lion and bird; area semé with flowers 4½ *in. h.*

167 Vase with two handles and covers: round the body a frieze of animals, frieze of lions, stags and birds 7 *in. h.*

168 Aryballos. Plain bands 2¼ *in. h.*

169 Vase in shape of a pigeon; mouth at the tail, and another through the beak 5½ *in. h.*

BLACK FIGURES.

170 Amphora. Black figures on a cream-coloured ground. Bacchus reposing, holding a vine and horn; and a satyr bringing a horn 7 *in. h.*

171 Œnochoe. Mouth united above, and with a chequered border. Black figure on a white ground. Three draped Bacchantes dancing: one playing on the crotala; all clad in panther skins; round the handle, honeysuckle ornaments. Fine work 13 *in. h.*

172 Cup, on a tall stem. Frieze of sphinxes, lions, and a swan; area semé with flowers $3\frac{1}{2}$ *in. l.*

173 Askos. On each side a siren; in front, another holding two pipes; on the back, a pigmy killing a crane $4\frac{1}{2}$ *in. h.*

174 Œnochoe. Antefixal ornament on each side; two cocks facing; on each side a lion 8 *in. h.*

175 Archaic Kylix. Black figure: swan between two lions and two cocks 8 *in. dr.*, $5\frac{1}{2}$ *in. h.*

176 Kylix. Small black figures; on each side two warriors, completely armed, are fighting: on the Argolic buckler of one, on one side, a star, the other plain; behind, their charioteers holding their bigæ $8\frac{1}{4}$ *in. dr.*, 6 *in. h.*

177 Kylix. Upper part of Minerva Promachos. Same part of Hercules, with his club: on each side two eyes. On it are the remains of an ancient repair 9 *in. dr.*, $3\frac{5}{8}$ *in. h.*

178 Kylix. Bacchus, standing, holding keras and vine between two eyes. Interior, a Gorgonion $8\frac{3}{8}$ *in. dr.*, 3 *in. h.*

179 Olpe. Hercules dragging the double-headed Cerberus by a chain from Hades 18 *in. h.*

180 Olpe. Three draped youths, drinking: one holding an œnochoe and cup 8 *in. h.*

181 Olpe. Two bearded men draped and crowned, and a dog $\frac{3}{4}$ *in. h.*

182 Stamnos. Two friezes representing drinking scenes; old men holding kylices, one playing on the lyre; a female drawing wine out of a crater, by an œnochoe; below, Bacchus reclining on a couch; a Satyr gathering grapes; others playing on crotala. On the base ΣΟ burnt in 1 *ft.* 2 *in. h.*

183 Cover of a vase, convex, and with pointed stud. Theseus killing the Minotaur in the presence of Ariadne, and five females; Theseus wrestling with Cercyon. Archaic style $7\frac{5}{8}$ *in. dr.*

184 Hydria. Frieze: boxing match. On each side three spectators; below, contest of Achilles and Memnon for the body of Antilochos: on their shields a tripod and prow of a ship, Ajax and Æneas, Thetis and Aurora 1 *ft.* 2 *in.*

185 Amphora. Hercules and the Erymanthian boar; Eurystheus in the cask; Minerva and Mercury. Boxing match for a tripod, placed between the boxers and two instructors 1 *ft.* $4\frac{1}{2}$ *in. h.*

186 Amphora. Hercules Musagetes holding the lyre; Minerva holding his spear and club; Mercury with the ram: illegible inscriptions. Bacchus holding a vine and cantharus: two Satyrs and a goat 1 *ft.* 8 *in. h.*

187 Small Panathenaic Amphora. Minerva Promachos: on her Argolic buckler an anchor between two columns, on which are cocks. Race of three men: with ancient cover

188 Amphora. Hercules strangling the Nemean lion in the presence of Minerva; on her shield a cantharus, and Mercury. Contest of Achilles and Memnon, aided by Thetis and Aurora, over the corpse of Antilochos: on the shield of one, forepart of a lion 1 *ft.* 6 *in. h.*

189 Amphora. Achilles AXILEVΣ, armed at all points, dragging the body of Hector HEKTOP (retrograde), which is stripped and attached to his chariot of four horses, in which stands his charioteer, Automedon, draped in a tunic, with a Bœotian buckler slung at his back. Achilles stands contemplating the corpse of his rival at the base of the tomb; and the shade of Patroclus ΠATPOKΛOΣ, entirely armed, and holding a Bœotian buckler and lance, issues from the top of the tomb. At the side of the horses is a winged figure, apparently Iris, with the word KONIKOΣ Conicos, over her head; before the horses is a dog, and "Ulysses" OV[V]TE[Σ], armed as a warrior, with Bœotian buckler, leading the horses. Five Amazons mounted upon horseback, and armed, representing the march of those heroines to Troy: one of the last is named ANΔPOMAXE "Andromache," and the one in the rear, looking behind her . . AIΔEΠO . . "[Ph]aidepo." Remarkably fine. From Vulci, and the Prince of Canino's collection. Engraved. *See Gerhard Auserlesene Vasenbilder* 1 *ft.* 8½ *in. h.*

190 Amphora. Hercules in a quadriga driven by Minerva, accompanied by Apollo, Bacchus and Mercury. Bacchus holding the vine between two Satyrs and two Bacchantes; on the edge of the handles ivy branches 1 *ft.* 8½ *in. h.*

191 Amphora. Quadriga of Hercules: Iolaus driving it; Hercules behind; Minerva and Apollo at the side of the horses; Mercury in front. Bacchus holding vine and cup, seated on a folding seat, between Minerva seated on a stool, holding a lance, and Mercury on a cube, holding the caduceus 1 *ft.* 3 *in. h.*

ENCAUSTIC AND FRESCO PAINTINGS FROM HERCULANEUM AND POMPEII.

192 Circular encaustic painting from Herculaneum, from the celebrated collection of Dr. Mead, described in the Catalogue of his sale, February, 1755, page 242 :—" Glaucus, phocam, quam capistro tenet, per mare ducens; inferiore corporis parte in piscem desinente, prout Ovidius describit, Met. XIII., 912.

" Constitit hic; et tuta loco, monstrumne deusne
Ille sit ignorans, admiraturque colorem,
Cæsariemque humeros subjectaque terga tergentem,
Ultimaque exipiat quod tortilis inguina piscis." 10 *in. dr.*

193 Fresco painting from Pompeii, representing Venus and Adonis 11 *in. by* 9 *in.*

194 Another, representing Cupid and Pysche $8\frac{1}{2}$ *in. square.*

These two paintings were formerly in the possession of H. R. H. the late Duke of Sussex.

195 Encaustic painting from Herculaneum, representing a nymph seated, holding a wreath, before her ivy leaves 10 *in. h.*, 8 *in. w.*

SECOND DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN STONE.

Continued from page 3.

LOT

196 Disk upon a stand *Lapis lazuli;* $\frac{5}{8}$ *in. h.*

197 Disk on a stand *Green stone;* $\frac{1}{2}$ *in. h.*

198 Cartouche, or encirclement of royal names, surrounded by two plumes ringed *Lapis lazuli;* $\frac{5}{8}$ *in. h.*

199 Pyramidal object, ringed *Felspar;* $\frac{3}{8}$ *in. h.*

200 Counterpoise of a collar (*maanch*): conical, ringed above *Quartoze-rock and felspar;* $\frac{3}{4}$ *in. l.*

201 Counterpoise of a collar (*maanch*), ringed *Serpentine;* $\frac{1}{2}$ *in. l.*

202 Vase in profile — *Red cornelian; ½ in. l.*

203 Square Tablets: above, a place for a ring — *Green felspar; ⅝ in. l.*

204 Half of a semi-elliptical Amulet pierced; on it part of the name of a deceased person named *i-at* — *Brown sard; 1 in. l.*

205 Oval Amulet resembling a scarabæus — *Sard; ½ in. l.*

206 Ring, with plain elliptical plate — *Sard; 1 in. dr.*

207 Ring, with elliptical plate — *Dark steatite; ⅞ in. l.*

208 Penannular Ear-ring — *Red cornelian; ¾ in. ⅝ in. dr.*

209 Penannular Ear-ring — *Alabaster; ¾ in. dr.*

210 Rectangular Bead; perforated — *Pale amethyst; ⅜ in. by ¼ in.*

211 Emblems of Stability (*tat*), or so-called Nilometers; supposed to be easels — *Red cornelian; 1—1¼ in. h.*

212 Emblem of Stability (*tat*) — *Lapis lazuli; ⅞ in. l.*

213 Levels. The hieroglyph of Secret, hidden. Used as an amulet — *Hematite; ½ in. l.*

214 Pillows or head rests (*uls*) — *Hematite; ¾—1⅛ in. h.*

215 Papyrus Sceptre (*chu*): behind is a line of hieroglyphs. "Meri, guardian of the Treasury" — *Green felspar; 2½ in. l.*

216 Papyrus Sceptre (*chu*) — *Hematite; ¾ in. l.*

217 Papyrus Sceptres (*chu*) — *Green felspar; 1⅛ in. l.*

218 Necklace of globular, flat, and other Beads — *Agate and cornelian; 1 ft. l.*

219 String of Beads — *Red cornelian*

220 String of Beads — *Red cornelian*

221 String of flat narrow Beads — *Red cornelian*

222 String of globular Beads — *Red cornelian*

223 String of Beads, with which have also been strung some figures of deities in porcelain — *Agate and cornelian*

224 Convex Amulet, hollowed, having in it a small tarsal or metacarpal bone, set in bitumen — *Sardonyx; 1¼ in. l.*

225 Amulet in shape of a snake's head: down the neck two lines of hieroglyphs; and address to the snake *ruru* or *lulu* — *Red cornelian; 1¾ in. l.*

226 Amulet in shape of a snake's head: down the neck. "Said Utmehi the deceased . . . . ." — *Red cornelian; 2 in. l.*

227 Scarabæus (*cheper*); plain elytra; with the head of the goddess Athor: on the base, thirteen lines hieroglyphs, 64th chapter of the Book of the Dead; for a deceased Nephthyhetp; a sepulchral amulet for preserving the heart of the mummy. Found in Nubia — *Heliotrope; 1⅞ in. l.*

228 Scarabæus (*cheper*); on the base five horizontal lines of hieroglyphs, commencement of chapter 64th of the Book of the Dead: there is a blank space for the insertion of the name of the deceased. The *Hut* or sun's disk, with uræi serpents, and flying vulture, carved on the corselet *Dark steatite; 1⅝ in. l.*

229 Scarabæus (*cheper*); for Hara, scribe of the offerings; nine lines of hieroglyphs, same chapter. Very complete, and finely engraved *Green felspar; 2¼ in. l.*

230 Scarabæus (*cheper*); having on the base six lines of hieroglyphs; the same chapter *Dark steatite; 1⅞ in. l.*

231 Scarabæus (*cheper*); standing on an oval shield of a clypeus, striated elytra: one of the amulets placed on the body in order that the deceased might retain his heart in the future state *Plasma; 1⅞ in. l.*

232 Scarabæus; as before *Dark basalt; 1½ in. l.*

233 Heart, ringed above, to suspend with a cord round the neck of a mummy: on each side are six lines of hieroglyphs. The text of the 64th chapter of the Book of the Dead, Lepsius Todtenbuch, taf. XXV.; on behalf of Necht-amen, sacred scribe of the offerings of all the Gods *Green jasper; 2 in. l.*

SCARABÆI.

WORKS OF GRECIAN AND ETRUSCAN GLYPTIC.

Continued from page 4.

234 Stork, holding a serpent in its bill. A fine composition *Sapphire; ⅝ in. h., ⅜ in. w.*

235 Combat between a Lion and an Arimasp. In the very old style. From Dr. Nott's collection. (*See Impronte di Monumenti Gem. Cent. I. N.* 14.) *Green jasper; ⅜ in. h., ⅝ in. w.*

236 An outstretched Hand *Cornelian; ½ in. h., 5/16 in. w.*

237 Kneeling and winged Figure, holding two lions by the hind legs *Cornelian; 9/16 in. h., ¾ in. w.*

238 Human Figure. In the most ancient style *Striped agate; ½ in. h., ⅜ in. w.*

239 Globe, on which is a seated figure, with uplifted arms *Cornelian; 7/16 in. h., 5/16 in. w.*

240 Seated Warrior seen from behind *Cornelian, mounted in gold as an antique ear-ring; ⅜ in. h., ¼ in. w.*

241 Warrior on horseback. In the oldest style
Cornelian; $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

242 Warrior standing by a horse, flourishing a lance, as if to strike a man, who lies upon the ground *Cornelian;* $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

243 Tydeus, armed with a shield and sword, kneeling on the body of Menalippus *Striped onyx;* $\frac{5}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

244 Standing Warrior, holding a lance, ornamented with ribbons, and leaning his right hand on a shield. Very finely executed
Black jasper; $\frac{11}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

245 Naked Warrior, bending forward, in the act of drawing his sword from its sheath; perhaps Odysseus in the lower regions endeavouring with his sword to ward off the shades of the dead from their graves *Cornelian;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

246 Kneeling Hero, whose helmet has fallen to the ground
Striped onyx; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

247 Hero, wounded in his breast by an arrow, losing his sword and helmet *Striped onyx;* $\frac{11}{16}$ *in., h.,* $\frac{3}{8}$ *in. w.*

248 Kneeling Warrior, with a shield and lance; perhaps Adrastus, one of the seven warriors before Thebes *Cornelian;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

249 Kneeling Warrior, protecting his body with a shield, and holding in his left hand a drawn sword. Finely executed
Cornelian; $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

250 Dying Warrior, armed with a shield, dropping on his knees. A very fine composition *Striped onyx;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

251 Warrior, armed with a sword and lance, standing by the side of another warrior *Cornelian;* $\frac{5}{8}$ *in. h.,* $\frac{7}{16}$ *in. w*

252 Two Warriors, standing opposite each other and conversing together. Finely executed in the oldest style
Cornelian; $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

253 An Ephebus, seen from behind, stands, his left foot placed on a rock, holding a lance in his hands. Extremely fine workmanship *Black jasper;* $\frac{9}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

254 Kneeling Warrior, armed with a shield and lance. Finely executed *Cornelian;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in w.*

255 Standing Figure; on the ground is a head
Cornelian; $\frac{11}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

256 Hercules, seated in front of a spring, which flows from a lion's head, clasping his left knee with his hands
Cornelian $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

257 Kneeling Man *Cornelian (bleached by fire);* $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

258 Ephebus, kneeling in front of an altar, at which he appears to be sacrificing—perhaps the sacrifice of Achilles before his departure for Troy *Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

259 Man bending over an altar (?) *Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

INTAGLIOS.

Continued from page 7.

PLUTO.

260 Pluto, seated on his throne, with the modius on his head and the sceptre in his hand; at his side stands Cerberus; there is the circumscription EPMHCIPN. A splendid gem

Red jasper; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.

CERES.

261 Ceres, standing, holds wheat-ears in her right hand and a torch in her left one; there is the inscription CERERI

Onyx of three strata; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

262 Ceres, holding a patera with fruit in her right hand and wheat-ears in her left, near which is an insect—perhaps a bee

Cornelian; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

263 Ceres, holding in her hands the sceptre and wheat-ears, is seated on a throne; before her, on a car drawn by two serpents, stands Triptolemus; below is a thunderbolt

Violet antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

264 Ceres, seated on a throne, holding a patera in her right hand and a cornucopia in her left arm *Plasma; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

265 Ceres, with a patera and sceptre, seated before a basket of fruit; round which is the inscription C. COR. SEVERI.

Sardonyx (changed by fire); $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

266 Ceres, standing, with a cornucopia in her left arm, and a Victory, offering a wreath, in her right hand; at the feet of Ceres is a basket of wheat-ears, and behind her the stern of a vessel.—(*See Tolekin's comparison of Engraved Stones. S.* 112, *N.* 215.)

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

267 Ceres, seated on a lion's back, holding a wheat-ear and a poppy in her right hand and the cornucopia in her left arm

Plasma; $\frac{1}{2}$ in. h. $\frac{3}{8}$ in. w.

268 Ceres, standing, holding a sceptre in her left hand and wheat-ears and a pair of scales in her right one

Violet antique paste; $\frac{1}{2}$ in. h. $\frac{3}{8}$ in. w.

269 Ceres, offering wheat-ears to a man who stands before her in the garb of a Roman Consul *Cornelian; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

270 Ceres, offering wheat-ears, across an altar, to a man in the garb of a Roman Emperor, who stands before her
Violet antique paste; $\frac{3}{8}$ in. h. $\frac{1}{4}$ in. w.

271 The same *Violet antique paste; $\frac{1}{2}$ in. h. $\frac{3}{8}$ in. w.*

272 Vase, suspended over a lekythos, which is placed upright between two eagles; these two latter stand on two cornucopiæ that are united by poppies *Cornelian; $\frac{11}{16}$ in. h. $\frac{1}{2}$ in. w.*

273 Ear of Indian corn, placed between wheat-ears and a caduceus
Brown antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

274 Wheat-ear and a poppy *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

275 Mouse, in front of a poppy, *Violet antique paste; $\frac{5}{16}$ in. h. $\frac{3}{8}$ in. w.*

276 Mouse, seated on a wheat-ear
Violet antique paste: $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

277 Plough, with wheat-ears, on which a crow is seated
White sard; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.

278 Winged Pig, the emblem of Ceres, in front of which is a branch of fruit? *Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

NEPTUNE.

279 Oceanus, with the claws of a sea-crab on his head, is seated on the back of a sea-cow, holding in one hand a trident, and in the other an oar.—(*See "Impronte di Monumenti Gemmarj." Cent. 5, No. 69*) *Very dark brown sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

NEPTUNE.

280 Head of Neptune
Sardonyx of white and brown strata; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

281 Heads of Neptune and of the beardless Bacchus,—Bifrons; in front are a trident and thyrsus; above is an eagle with outspread wings; beneath are a star, a sea-crab, and the inscription AIH. *Sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

282 Bust of Neptune, with the trident; beneath are two fishes as a Zodiacal sign; in the front are the letters PAM.
Blue antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

283 Neptune, seated, with his left foot on the stern of a vessel, holding the trident in his right hand
Brown antique paste; $\frac{3}{16}$ in. h., $\frac{1}{4}$ in. w.

284 Neptune, in the same position, carrying the trident on his left arm *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

285 Neptune, standing, carries a dolphin in his right hand; before him is a vessel with spread sails; also a swimming dolphin
Yellowish brown antique paste; $\frac{3}{8}$ in. h. $\frac{1}{2}$ in. w.

286 Neptune, standing, carrying a dolphin in his right hand and the trident in his left one; at his feet is the stern of a vessel
Antique paste;—one half brown, the other opaque white; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

287 Neptune, in the same position, holding the aplustre in his hand
Brown antique paste; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.

288 Neptune, standing, with a sceptre and dolphin in his hand
Plasma; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

AMPHYTRITE, NYMPHS, MARINE ANIMALS.

289 Amphytrite, whose flowing veil is borne by a sea-bull
Green antique paste, with blue and white stripes; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

290 Amphytrite, with a drooping peplos, being borne through the waves by a sea-horse. Unfortunately this exquisite gem has been broken in half *Hyacinth coloured sard; $\frac{7}{8}$ in. h., 1 in. w.*

291 Amphytrite, in flowing garments, holding a dolphin in her right hand and a trident in her left one, is seated on a sea-goat
Sardonyx (changed by fire); $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

292 Amphytrite, seated on a hippokamp, holding a shield in her right hand; on the escutcheon the letters TE. An exquisite gem
Sard; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

293 Posseidon, offering a flower to Amymone, who is seated on a rock, the Nymph appears to be surprised at this act, which is equal to an avowal of love *Sard; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

294 Amymone, kneeling, draws water in a hydria
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

295 The same *Brownish yellow antique paste; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.*

296 Kneeling Nymph, dressing herself in a garment. A very fine gem.
Cornelian, in the antique gold setting; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

297 Nymph, standing before a hydria, enveloping herself in the peplos. Most delicately executed *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

298 Armed Sea-centaur
Blue onyx-like antique paste, called Nicolo; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

299 Dolphin, with a trident; above, is the letter Δ., beneath, P. II.
Cornelian; $\frac{3}{8}$ in. h., $\frac{5}{8}$ in. w.

300 Dolphin, coiled round a rudder
Brownish yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

301 Dolphin, with a bearded man's head; behind is a thyrsus
Nicolo; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

302 Sea-goat, with the inscription C. TALONI.
Cornelian; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

303 Sea-goat *Violet antique paste; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.*

304 Winged Sea-goat
Brownish yellow antique paste; $\frac{5}{16}$ in. h. $\frac{7}{16}$ in. w.

305 Pigeon, seated on the back of a snail
Blue antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

306 Shell, surrounded by three fish *Blue antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

VULCAN.

307 Head of Vulcan, covered with the pileus; behind it is the hammer; there is also the inscription ΣΟΛΩΝΟΣ. Exquisitely engraved
Sardonyx of bluish and black strata; $\frac{13}{16}$ in. h., $\frac{11}{16}$ in. w.

308 Vulcan, kneeling, working at a helmet with his hammer
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

309 Vulcan, holding a helmet in one hand and a hammer in the other. Old Etruscan workmanship
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.

ANTIQUE CAMEOS.

Continued from page 9.

MEDUSA.

310 Head of Medusa, with wings, and serpents in her hair. Very delicately executed
Sardonyx of white and brown strata; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

311 Winged Head of Medusa, carrying two wheat-ears, laid cross-wise, and a star; the head is encircled by two dolphins. Very delicate workmanship *Onyx of two strata; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.*

312 Head of Medusa. Exquisite workmanship
Green antique paste; $2\frac{1}{8}$ in. h., $2\frac{1}{8}$ in. w.

313 Head of Medusa, front-face
Opaque antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

VENUS.

314 Vulcan, standing at work before an anvil; near him is Venus, holding an apple in her right hand; on either side are two Erotæ *Sardonyx of white and red strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

315 Venus Anadyomene, arranging her dripping hair with both hands
Brown antique paste; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.

316 Venus, seated on a rock, holding the peplos, which is dropping from her shoulder, with her left hand. Very spirited
Sardonyx of white and brown strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

317 Naked Venus, seated on a rock, laving her body with the water contained in an urn placed before her. In front of her stands Cupid, holding the rim of a vessel with both hands. Very spirited
Sardonyx of white and brown strata; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.

318 Head and part of the shoulder of Venus; in front of her is the head of Cupid. Exquisite workmanship. (Fragment)
Chalcedony; $\frac{7}{8}$ in. h., $\frac{11}{16}$ in. w.

319 Venus, seated, chastising Cupid, who stands in front of her
Violet antique paste cameo; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

CUPID, EROTES.

320 Full-front Bust of a Child, perhaps that of Cupid. Very graceful
Antique paste of white and brown strata; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

321 Head of a Child, perhaps that of Cupid, front-face
Turquoise, in an antique iron setting; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

322 Seated Cupid. The other parts are broken away
Antique paste, the ground violet, the figure white; $\frac{9}{16}$ in. h., $\frac{5}{8}$ in. w.

323 Cupid, seated, holding a helmet in his right hand. (Fragment)
Antique paste, the ground opaque, the figure white; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

324 Two helmeted Erotes, armed with shield and lances, kneeling on the ground *Onyx of three strata; $\frac{5}{8}$ in. h., $\frac{11}{16}$ in. w.*

325 Cupid, seated on the ground, with one foot caught in a trap
White and brown sardonyx; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.

326 Cupid, seated on the ground, holding the serpents of the caduceus in his hand. Very interesting
Antique paste of violet and white strata; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.

327 Cupid, standing, holds a comic mask
Sardonyx of white and brown strata; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

328 Cupid, kneeling, thrusts his face through the mouth of a large Silenus mask, which he holds in his hands. Very fine workmanship *Sardonyx of three strata; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

CUPID EROTES.

329 Eros, in a grotesque attitude, holding the thyrsus, and grasping the beard of a large Silenus-mask, which lies on a basket placed in front of him. Very spirited, and finely executed

Sardonyx of white and brown strata; $\frac{3}{4}$ in. h., $\frac{3}{4}$ in. w.

330 Eros, seated, opening a cista mystica; in front of him stands a second Eros, with a mask in one hand, and a reversed torch in the other

Sardonyx of white and brown strata; $\frac{1}{2}$ in. h., $\frac{11}{16}$ in. w.

331 Cupid, standing, bound to a pillar

Sardonyx of white and brown strata; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

332 Cupid, with a patera in one hand, and a bunch of grapes in the other, seated on the ground in front of a bearded Hermes. Very fine *Sardonyx of two strata; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.*

333 Cupid, leaning on the reversed torch

Sardonyx of white and brown strata; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

334 Cupid, riding on a dolphin. Very fine

Sardonyx of two strata; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

335 Two Erotes in a ship, with spread sails

Fine sardonyx of three strata; $\frac{3}{4}$ in. h., $\frac{7}{8}$ in. w.

336 Cupid, riding on an amphora, a spread sail is attached to it, which he is directing by means of pulleys. Very spirited

Sardonyx of white and brown strata; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.

337 Three Figures, one of which is a kneeling Cupid

Green antique paste; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

338 Wingless Eros, seated on a rock, his head resting mournfully on his right knee. Very fine

Sardonyx of two strata; $\frac{15}{16}$ in. h., $\frac{3}{8}$ in. w.

339 Eros, winged at the heels, carries in his right hand the thunderbolt of Jupiter; in his left the cornucopia of Pluto; on his head is the modius surrounded by the rays of Helios.—Pantheistical representation. On the reverse of the stone is an intaglio, representing Dionysius, with the sceptre in his right hand, and an apple in his left, perhaps in allusion to the pomegranate of Proserpine. A magnificent work

Sardonyx of brown and white strata; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.

CUPID AND PSYCHE.

340 Cupid, standing, is endeavouring to catch Psyche, who is fluttering before him in the form of a butterfly. Very fine gem

Sardonyx of whitish and brownish strata; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

341 Cupid running in pursuit of Psyche, who in the form of a butterfly flutters before him. Extremely spirited

Sardonyx of yellow and grey strata; 1 *in. h.*, $\frac{5}{8}$ *in. w.*

342 Cupid, who holds Psyche in the form of a butterfly in his right hand, mournfully drooping the beloved one over the flames

Sardonyx of white and brown strata; $\frac{1}{2}$ *in. h.*, $\frac{1}{2}$ *in. w.*

343 Cupid, seated on a rock, and playing on the syrinx, is interrupted by the butterfly fluttering near him, which he follows with his eye. Exquisitely graceful, executed in a most masterly style

Sardonyx of two strata; $\frac{13}{16}$ *in. h.*, $\frac{9}{16}$ *in. w.*

WORKS OF GREEK, ETRUSCAN, AND ROMAN ARTISTS,

IN SILVER AND BRONZE.

Continued from page 9.

DIANA.

344 Diana, advancing with hurried step, clad in short hunting garments, carrying a torch (?) in her left hand. This figure, the hands and feet of which are now fragmented, is undoubtedly of the best period of Grecian art $4\frac{7}{8}$ *in. h.*

MERCURY.

345 Mercury, carrying a feather upon his head between his wings, which are half concealed by a wreath; he wears the chlamys across his shoulder and upper arm, holds the purse in his right hand, and the winged caduceus in his left. The whole figure is distinguished by its elegance $5\frac{3}{4}$ *in. h.*

346 Mercury, with winged hat, and wings to his feet, holds the purse in his right hand, while with the left, he swings the winged caduceus over his head. To judge from his attitude, the god appears to be announcing some intelligence $5\frac{3}{4}$ *in. h.*

347 Statue of Mercury, with a laurel-wreath upon his head, and the chlamys across his shoulders; in his left hand he holds the lower portion of the broken caduceus, while the right hand probably carried the purse. The feet are winged. The features have conspicuously the character of a portrait. $4\frac{5}{8}$ *in. h.*

348 Mercury, holding the purse in his right hand, and the caduceus in his left. A highly graceful figure $5\frac{3}{8}$ *in. h.*

349 Mercury, standing, his head covered with the winged hat, holding the caduceus in his right hand, the purse in his left $3\frac{1}{4}$ *in. h.*

350 Mercury, standing, his head covered with the winged hat, the chlamys upon his shoulder $2\frac{7}{8}$ *in. h.*

351 Mercury, with winged feet and the winged hat, carrying the chlamys across his left shoulder, the purse in his right hand, and the caduceus in the other. The conception and execution pleasing. Fine green patina 4 *in. h.*

352 Silver Statuette of Mercury; the feet are winged, the chlamys is picturesquely thrown over the shoulders and arms; in his right hand he holds a purse, and in his left some coins. This representation of Mercury, with money in his hand, is perhaps unique. The figure is of masterly composition and execution, and of Etruscan origin 4 *in. h.*

353 Mercury, sitting, the winged hat upon his head, the chlamys upon his left shoulder, holding the purse in his right hand, and the caduceus in his left. $2\frac{1}{8}$ *in. h.*

354 Statue in the character of Mercury, apparently a portrait. The chlamys is thrown over the left arm, he has the caduceus and purse, and the feet are sandled. The posture, drapery and hair are finely treated; the workmanship neat. A splendid and particularly well preserved patina $12\frac{3}{4}$ *in. h.*

BACCHUS.

355 Bacchanalian Group; a very spirited composition. The drunken Bacchus is leaning upon the shoulders of a Satyr and of Pan $2\frac{1}{8}$ *in. h.*

SILENUS.

356 Silenus, with a garment around his lower body. The whole conception is so perfect, that it must attract the notice of every judge of art. Silenus is represented with all the characteristics proper to the drunken companion of Bacchus. His corpulent upper body is supported by thick-set legs, and the eye, which peeps forth from the full face, glances complacently upon the ample belly. It is clearly visible what effort the attitude of the raised left arm costs the old man $3\frac{1}{4}$ *in. h.*

357 A similar representation; the god's right hand is placed upon his side, while his left seems to have held the thyrsus. Characteristic, but not so full of genius as the former statuette $5\frac{1}{2}$ *in. h.*

DITHYRAMBUS.

358 Young Faun, clad with the nebris, and holding the pedum in his left hand, blowing upon the syrinx. The right foot is broken off $4\frac{7}{8}$ *in. h.*

SATYR.

359 Recumbent Satyr, bearded, with feet of an ox; in the severe old Etruscan style. A very fine, turquoise-like, smooth patina $1\frac{5}{8}$ *in. h.*

360 Hermes, with the pallus 4 *in. h.*

HEBE.

361 Hebe, in a pleasing attitude, holding the nectar-can in her left hand, and in her raised right one, the patera. The head of the goddess is covered with a reversed calix, out of which the bees are gathering nectar. This is a not less original, than graceful representation. A similar statuette is in the Museum of the Hague $5\frac{1}{2}$ *in. h.*

HARPOCRATES.

362 Harpocrates, winged, the quiver on his back, and the bulla round his neck, holding the horn of plenty in his left hand, against a pillar. Very fine. A beautiful patina 2 *in. h.*

363 Harpocrates, with the quiver on his back, and the horn of plenty on his arm. Elegant $2\frac{3}{4}$ *in. h.*

364 Harpocrates. A very elegant Statuette, but without the bulla $1\frac{1}{8}$ *in. h.*

FORTUNA.

365 Fortuna, clad in amply-flowing garments, with the helm in her right hand, and the cornucopia with fruits on her left arm. Her head is adorned with the plumes often given to Isis. Very lovely and pleasing, and of delicate workmanship $5\frac{1}{3}$ *in. h.*

VERTUMNUS.

366 Vertumnus, in a long priestly garment, carrying fruits and flowers. The dress and workmanship indicate this figure to be of Etruscan origin. A fine greenish-blue patina $2\frac{3}{4}$ *in. h.*

FLORA.

367 A youthful female Statue, clad in a chiton poderes, and ampechonium; her rich hair is adorned with what seems to be a wreath of flowers; in her right hand she holds an apple; the left arm is theatrically stretched upwards $5\frac{3}{4}$ *in. h.*

HERCULES.

368 Hercules, standing, with a short club in his right hand, his head and shoulders covered with the lion's skin. A most happy conception and treatment 11½ *in. h.*

369 Standing Hercules, holding the club and lion's skin in his left hand. Pleasing and majestic, notwithstanding the small dimensions. Very fine patina 1½ *in. h.*

370 Youthful Hercules, over whose head and arm the lion's skin is thrown in a shield-like manner. The attitude similar to that of the preceding; the club is wanting. Of Etruscan workmanship, very fine. A beautiful patina 4⅜ *in. h.*

FICTILE VASES
FROM GREECE AND ITALY.

BLACK FIGURES.

Continued from page 14.

371 Amphora. Apollo, standing, playing on the lyre between Mercury, holding the caduceus, and Neptune, holding the trident. Group of dancing men 1 *ft.* 1 *in. h.*

372 Amphora. Warrior, armed, in a quadriga, with his charioteer; at the side an armed warrior kneeling. Warrior armed: on his Argolic buckler, a Gorgonion, between two draped old men holding wands. (Durand's Collection, No. 815.) 1 *ft.* 5 *in. h.*

373 Amphora. Bacchus holding a cantharus and vine; having at his side a goat between two Satyrs. A Gorgon flying through the air: full face 1 *ft.* 4 *in. h.*

374 Amphora. Bacchus holding the vine and cantharus, mounting a quadriga, at his side Ariadne or a Bacchante, playing on the crotala. Bacchus seated on a chair, with folding legs, holding vine and keras; and a dancing Bacchante holding crotala 10 *in. h.*

375 Amphora. Apollo playing on the lyre; Diana holding a wreath, and Mercury behind. Æthra brought back by Demophon and Acamas; on one shield a tripod 7½ *in. h.*

376 Amphora. An Amazon armed with Greek armour, and Bœotian buckler with thunderbolt, killing a Greek warrior 7¼ *in. h.*

377 Amphora. Bacchus seated on a folding stool, holding the keras or horn and vine, and dancing Bacchante. Satyr and Bacchante both dancing 6¼ *in.*

378 Amphora. Ariadne holding the vine, seated on a panther. Two Bacchantes on mules, and one seated on a stool, with folding legs 6¼ *in. h*

379 Œnochoe. Female seated on a ocladias, towards which advances the horses of a quadriga 9 *in. h.*

380 Œnochoe. Bacchus on a couch reclining, holding the vine; the Bacchante Oreithyia playing on the double pipes; dancing Silenus and Bacchante 9 *in. h.*

381 Œnochoe. Bearded man draped, carrying a club; female draped, and bearded man playing on the barbitos 9 *in. h.*

382 Œnochoe. Satyr carrying off a Bacchante; area, vine branches 5 *in. h.*

383 Œnochoe. Achilles and Ajax entirely armed, bending down on either side of a statue of Minerva, in front of a base, upon which dice are placed. Ajax has a Bœotian buckler, Achilles an Argolic shield, having for its emblem, the fore part of a lion. ΝΕΟΤΑΚVΟ ΚΑΛΕ ΔΕΚΟΙΕΙΚΦΣΝΙΑΣ. (Vulci—from Durand's collection, No. 400.) 11½ *in. h.*

384 Lecythus. Proserpine mounting in a quadriga, Bacchus at the side of the horses. Demeter seated in front and Apollo and Bacchus at the side of the horses. Athenian style 7¼ *in. h.*

385 Lecythus. Bacchus seated, holding vine and keras, or horn, and standing Satyr 8½ *in. h.*

386 Lecythus. Two Boxers, attended by their instructors 7¾ *in. h.*

387 Lecythus. Bacchante dancing between two Satyrs; area, a vine 7¼ *in. h.*

388 Lecythus. Theseus and the bull of Marathon, and remains of another figure. Athenian style 4½ *in. h.*

389 Lecythus. Bacchus seated on a folding stool, holding the vine and drinking horn, and two dancing Satyrs 3¾ *in. h.*

390 Kyathis. Bacchus seated on a folding seat, holding a drinking horn and vine; facing Minerva seated on a cube armed, and holding a Bœotian buckler, on which are a thunderbolt, two eyes, and two sphinxes 6 *in. h.*

391 Kyathis. Bacchus reclining on the ground, holding a vine; two eyes, and two dancing Bacchantes 6 *in. h.*

392 Kyathis. Bacchus seated on a mule, holding the vine, preceded and followed by a Satyr and Bacchante; and antefixal ornaments 6¾ *in. h.*

393 Kyathis. Bacchus reclining on the ground, holding the vine and cantharus; between two large eyes and two sphinxes $5\frac{1}{2}$ *in. h.*

394 Cup. Bacchus reclining on the ground, on a mattrass and pillow, holding a vine, and regarding a youth, perhaps Œnopion, reclining in the same position, separated by two large eyes

THIRD DAY'S SALE.

ASSYRIAN, BABYLONIAN, AND PERSIAN CYLINDERS.

These objects which have acquired a new interest from the discoveries in the reading of the arrow-headed character, are the seals of the ancient Aramæan people, they were fixed on a swivel ring, and run round the edges of documents, in order to prevent illegal enlargement.

LOT

395 Divinity seated on a chair; at his foot a man seated holding a crook *Hematite;* $1\frac{1}{8}$ *in. h.*

396 God of Fire, holding flame in one hand, and a mace in the other, and trampling on a small figure facing another deity; behind them a small figure: behind, a sphinx, winged lion, twisted band in an oval, part of a winged man and hawk, small figure and gazelle-headed deity *Hematite;* 1 *in. h.*

397 Deity, seated on a throne, probably *Bel* or *Nebo*, holding in one hand the Egyptian emblem of life; before, a man holding a gazelle by the leg: above, the winged disk emblem of the god Assarac or Nisroch; behind, a gazelle and winged bull-headed deity carrying between them a gazelle, and two men carrying two gazelles. Before them a flying vulture in Egyptian style *Hematite;* 1 *in. h.*

398 Deity, seated on a throne, before him fire; another standing, and a third accompanied by a gazelle: behind, 3 l. of Babylonian cursive cuneiform, probably the name and genealogy of the possessor, and a short invocation to the deity. *Hematite;* $\frac{9}{16}$ *in. l.*

399 Deity, seated on a throne; five others standing, one holds a kid; rubbed *Hematite;* $\frac{7}{8}$ *in. l.*

400 Three Figures and the Moon *Hematite;* $\frac{3}{4}$ *in. l.*

401 Two Male Figures, standing, holding swords, one on each side of an altar, above a spread eagle: behind, one female deity holding an ear of corn, and two Egyptian papyrus sceptres, and a symbol of life: behind the altar, Phenix (*rech*) guilloche ornament and gazelle *Hematite;* $\frac{1}{8}$ *in. l.*

402 Figure standing and adoring a god holding a sceptre, between them a star: behind, 3 l. of Babylonian cuneiform *Hematite;* 1 *in. l.*

403 Deity, seated, holding a staff, terminating in a star, standing figure holding a goat, between them a vase; two figures standing, holding a star-headed staff. *Porcelain jasper;* $1\frac{1}{4}$ *in. l.*

404 Man adoring the Sun and Moon on their astronomical houses *Onyx;* $1\frac{3}{8}$ *in. l.*

405 Man, standing, adoring a deity who stands holding a sword; between them two men holding vases and baskets, and 3 lines of cursive Babylonian cuneiform: the name of the possessor, and address to the deity. A remarkably beautiful specimen *Sardonyx;* $1\frac{7}{8}$ *in. l.*

406 Persian Deity, perhaps Auramasda, standing and seizing a griffin by the forelock: above, the Ferouher or winged globe. The original bronze pin remaining in it *Chalcedony;* 1 *in. l.*

407 Two Warriors, armed in the Greek style: one has a curian helmet, argolic buckler, thorax and lance, the other also armed in a thorax, has a helmet like the Persian cidaris, and is piercing the other: above the winged globe. A remarkably fine and interesting specimen *Chalcedony;* $1\frac{1}{4}$ *in. l.*

ASSYRIAN AND BABYLONIAN SEALS.

408 Conical Seal, pierced: figure standing in adoration before a fire altar *Chalcedony;* $1\frac{1}{4}$ *in. h.,* $\frac{3}{4}$ *in. dr.*

409 Conical Seal, male figure standing in adoration: before, a smaller figure: above, the Ferouher *Chalcedony;* $\frac{3}{4}$ *in. l.*

410 Conical Seal, male figure, standing in adoration to one of the celestial astronomical houses, or altar; above, the moon *Chalcedony;* $\frac{7}{8}$ *in. h.,* $\frac{3}{4}$ *in. dr.*

411 Conical Seal, figure standing in adoration; before it a lotus flower and the moon *Red jasper;* $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. dr.*

412 Conical Seal, chimæra and fire altar *Chalcedony;* 1 *in. h.*

EGYPTIAN.

SMALL OBJECTS IN HARD STONE.

Continued from page 17.

413 Scarabæus (*cheper*) emblem of Phthah, completely carved, striated elytra. Fine work *Green basalt;* $\frac{3}{4}$ *in. l.*

414 Scarabæus (*cheper*); striated elytra. Carved work *Brown basalt;* $\frac{7}{8}$ *in. l.*

415 Scarabæus; striated elytra, carved *Speckled jasper;* $\frac{3}{4}$ *in. l.*

416 Scarabæus, with a hawk's head and striated elytra; pierced for carrying *Lapis lazuli;* $\frac{5}{8}$ *in. l.*

417 Scarabæus; carved, plain elytra, ringed *Speckled jasper;* $\frac{3}{4}$ *in. l.*

418 Scarabæus; carved, plain elytra, ringed *Green basalt;* $\frac{3}{4}$ *in. l.*

419 Scarabæus; carved, plain elytra, ringed *Obsidian;* $\frac{5}{8}$ *in. l.*

420 Scarabæus; carved, plain elytra, ringed *Hematite;* $\frac{3}{4}$ *in. l.*

421 Scarabæus; carved, plain elytra, place for a ring *Lapis lazuli;* $\frac{3}{4}$ *in. l.*

422 Scarabæus; carved, plain elytra, ringed *Red cornelian;* $\frac{3}{4}$ *in. l.*

423 Scarabæus; carved, plain elytra, ringed *Red hematite;* $\frac{3}{4}$ *in. l.*

The above are from the necklaces of Mummies.

424 Scarabæus; striated elytra, carved *Green basalt;* $\frac{3}{4}$ *in. l.*

425 Scarabæus; striated elytra; on a flat, oval base. *Dark basalt;* $\frac{7}{8}$ *in. l.*

426 Scarabæus; striated elytra; on an oval base. *Green basalt;* $\frac{7}{8}$ *in. l.*

427 Scarabæus; plain elytra; on a flat base, pierced *Quartz;* $\frac{5}{8}$ *in. l.*

428 Scarabæus; plain elytra; on a flat base, pierced *Red cornelian;* $\frac{3}{8}$ *in. l.*

429 Scarabæus; on a flat base, pierced *Basalt;* $\frac{3}{8}$ *in. l.*

430 Scarabæus; on a flat base, pierced *Banded onyx;* $\frac{1}{2}$ *in. l.*

431 Scarabæus; on a flat base, pierced; ringed above *Red cornelian;* $\frac{1}{2}$ *in. l.*

432 Oval Amulet, resembling a scarabæus *Green felspar;* $\frac{1}{2}$ *in. l.*

433 Similar Amulet *Quartz;* $\frac{1}{2}$ *in. l.*

434 Oblong convex Amulet, flat on one side *Dark steatite;* 1 *in. l.*

435 Oblong Amulet, convex on one side *Green basalt;* 1 *in. l.*

436 Scarabæus, standing on an oval base *Dark steatite;* 1 *in. l.*

437 Scarabæus; on an oval base, not pierced *Green basalt;* $\frac{5}{8}$ to $\frac{7}{8}$ *in. l.*

438 Amen-Re, as the god Horus, mummied, holding a whip, and ithyphallci, as god of the harvest and generation *Light blue porcelain;* $1\frac{1}{4}$ *in. l.*

439 Mut, seated on a throne, suckling Chons, or the Moon; on her head the pschent, or crown of Upper and Lower Egypt; her hair is formed of seven uræi-serpents. On the back, "Said Mut, the great mistress of the heaven."

Glass green porcelain; $2\frac{1}{4}$ *in. l.*

440 Chons, or the Moon, seated amidst flowers and buds of the papyrus, which are coloured green, as a boy, with side-lock of hair, holding a whip, and with the index finger of his right hand to his mouth; above is the winged uræated globe of the *Hut*, the "Morning Sun," and a line of hieroglyphs: "Chons the living: may this commence a good time," in a square plate, in open work *Blue porcelain;* 1 *in. by* $1\frac{1}{8}$ *in.*

441 Chnumis, ram-headed; walking: perforated

Light blue porcelain; $1\frac{3}{4}$ *in. h.*

442 Chnumis, bust of, ram-headed, wearing a disk, on which is a uræus, wearing the disk and horns; below, a collar; behind, a ring. Fine work. *Blue composition, imitating lapis;* 1 *in. h.*

443 Phtha Socharis Osiris, bifrons, as a pataikos, or pigmy

Light blue porcelain; $\frac{7}{8}$ *in. to* 1 *in. h.*

444 Phtha Socharis Osiris, as a pataikos, and two snakes in his hand

Light blue porcelain; $1\frac{1}{4}$ *in. w.*, $1\frac{1}{2}$ *in. h.*

445 Phta, standing, holding a sceptre; perforated

Light blue and red porcelain; $1\frac{1}{4}$—1 *in. h.*

446 Bast (*Bubastis*), in bas-relief, standing to the right; in her right hand, a papyrus sceptre; in her left, "life;" on her head a uræus. On the back the same subject is engraved in intaglio, and a line of hieroglyphs: "It is offered to Bast, living Mistress of the Earth, Mistress of the Heaven, Regent of all lands." *Steaschist vitrified, sea-green colour;* 3 *in. h.*

447 Bast (*Bubastis*), walking, a uræus on her head; behind, a line of hieroglyphics: "Says Bast—I am Bast, who gives my will to all my servants." *Blue porcelain;* $3\frac{1}{3}$ *in. h.*

448 Bast, walking, lion-headed, having on her head an erect uræus snake, and in her left hand a papyrus sceptre; on the back: "Said Bast, mistress of Bast (*Bubastis*)."

Light blue porcelain; $1\frac{1}{2}$ *in h.*

449 Pasht, or Tafne, lion-headed, wearing the sun's disk, entwined by a uræus, seated on a throne. Perforated

Blue porcelain; $1\frac{1}{2}$ *in. h.*

450 Pasht, or Tafne, lion-headed, wearing a disk, entwined by a uræus of bust or ægis; behind a ring. *Light blue porcelain;* $\frac{1}{2}$ *in. l.*

451 Bast (*Bubastis*), cat-headed, seated on a throne, the sides of which are ornamented with winged uræi, in open work; behind, the word "life." She holds on her lap, by both hands, a sistrum (*s-shesh*), her emblem as goddess of music
Blue porcelain; $2\frac{1}{4}$ *in. l.*

452 Tum-Nefer, the son of *Phtha* and *Pasht* or *Bast*, the Merephthah, walking, wearing on his head a flower of the lotus of the Sun, out of which issue his plumes. *Blueish-black porcelain;* $2\frac{1}{4}$ *in. h.*

453 Tum-Nefer; wearing on his head the lotus flower, ornaments, and plumes: perforated *Light blue porcelain;* $1\frac{1}{2}$ *in. h.*

454 Mau, the "Sun light," kneeling, holding up both hands as if supporting the Sun's disk; the son of Ra and the brother of Tefnie *Blue porcelain;* $1\frac{5}{8}$ *in. h.*

SCARABÆI.

WORKS OF GRECIAN AND ETRUSCAN GLYPTIC.

Continued from page 19.

455 Kneeling Hero, with a helmet on his head, carrying a cock on his left arm, and holding a reversed Barbiton in his right hand—perhaps the poet Alcæus, the attributes appear to bear allusion to his heroic songs *Cornelian;* $\frac{5}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

456 Man, seated on an arm-chair, with his hand leaning on a staff
Cornelian; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

457 Man, leaning both hands on a staff *Cornelian;* $\frac{7}{16}$ *in. h.* $\frac{1}{4}$ *in. w.*

458 Discobolus, in a stooping attitude, holding a disc in his hand
Cornelian (bleached by fire); $\frac{1}{2}$ *in. h.,* $\frac{3}{4}$ *in. w.*

459 Naked Figure of a Man, his right hand leaning on a pillar; there is an inscription *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

460 Youth, seated on a wreathed altar, holding his left hand over a large wine vessel. Very finely executed. It has been sawn from the Scarabæus *Cornelian;* $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

461 Aged Man, armed with a sword and lance, conversing with a younger one *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

462 Man, looking backwards, stands, holding a pedum and a branch in his hands *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

463 Lustration of an Ephebus. A very fine stone. From Dr. Nott's Collection. (*See Impronte di Monumenti Gem. Cent. I, No.* 37)
Cornelian; $\frac{1}{2}$ *in h.,* $\frac{7}{16}$ *in, w.*

494 Portrait, with a necklace and a Bulla. In the old style
Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

495 Portrait of a Man *Cornelian; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

496 Man's Head, a portrait *Cornelian; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

497 Aglauros, seated on an Ionian pillar, bearing on her hand an owl, the emblem of Athens *Cornelian; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

498 Giant, whose feet are formed by serpents, carrying a block of stone on his shoulder.—(*See Impronte di Monumenti Gem. Cent. V, No.* 1) *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

469 Helios, precipitated from his chariot *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

470 Neptune, holding in one hand a dolphin, and with the other flourishing a trident. Executed in the old style.
Green jasper; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

471 Mars, armed with a helmet, shield and lance. Finely executed
Yellow quartz; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

472 Esculapius, leaning on his serpent-staff *Emerald; $\frac{1}{4}$ in. h., $\frac{1}{5}$ in. w.*

473 Seated Bacchus, with the thyrsus *Cornelian; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.*

474 Satyr, with a wine-skin *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

475 Kneeling Satyr, emptying a kylix. Extremely fine workmanship
Splendid onyx of three strata; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

476 Satyr, filling a rhyton from a wine vessel, which stands in front of him *Black opaque antique glass paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

477 Kneeling Satyr. Very beautifully executed
Cornelian; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.

478 Satyr, stooping before a cadus *Cornelian; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

479 Faun, with a lyre in his hand, destroying with his foot an amphora, which stands behind him *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

480 Mercury, carrying a stag by the hind-legs; behind him is the lituus. A very interesting and ancient composition. From Dr. Nott's collection. (*See Impronte di Monumenti Gem. Cent. III, No.* 6) *Cornelian; $\frac{9}{16}$ in. h.. $\frac{2}{3}$ in. w.*

INTAGLIOS.

Continued from page 22.

MINERVA.

481 Head of Minerva
Yellow antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.

482 Head of Minerva, with the winged helmet
Cornelian; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

483 Bust of Minerva, with the Ægis
Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

484 Minerva, seated, holding a patera in her out-stretched right hand; at her side is the shield *Brown antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

485 Minerva, standing, holding a lance in her right hand; her left one is placed on the shield at her side
Violet antique paste; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

486 Minerva, hastening to the combat, carries a lance on her shoulder and a shield in her left hand *Sard; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.*

487 The same *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

488 Minerva, completely armed, her right hand raised, hastening to cheer the warriors in the combat. A very interesting and well-executed composition *Sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

489 Minerva, completely armed, carrying the lance on her shoulder, hastens to the combat. A most beautiful gem
Red jasper; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

490 Minerva, her lelt hand placed on the shield at her side, holding a lance in her right one
Brown and white sardonyx; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

491 Minerva Medica, armed with the helmet, ægis and lance, holding the shield on a pillar, round which the serpent of health is coiled *Cornelian; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

492 Minerva, standing, with the helmet and lance, holds the double flute in her out-stretched right hand. There is the inscription TEVKTOV. A splendid gem
Very fine hyacinth; $\frac{3}{4}$ in. h., $\frac{3}{8}$ in. w.

493 Minerva, standing, in deep meditation; behind her is a Satyr, blowing the double flute, which the goddess has cast from her
Brown antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

494 Minerva, armed with the helmet, shield and lance, standing before a bearded man, who wears the dress of a Roman consul, and whose right hand rests on the stern of a ship, placed between the two; apparently this relates to some naval combat
Sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

MEDUSA.

495 Head of Medusa. Exquisitely engraved
Dark brown sard; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

496 Head of Medusa, with flowing hair
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

497 Head of Medusa, front-face *Brown antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

498 Head of Medusa *Emerald; $\frac{1}{4}$ in. h., $\frac{3}{16}$ in. w.*

499 Head of Medusa, side-face. Executed in a most spirited and masterly style *Black jasper;* $\frac{9}{16}$ *in. h.,* $\frac{13}{16}$ *in. w.*

500 Winged Head of Medusa, side-face
Yellow antique paste; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

MARS.

501 Youthful Mars, seated on a rock, with his sword resting against his knee, looking up with a bold mien. Exquisite workmanship, although unfortunately fragmented
Cornelian; $\frac{1}{4}$ *in. h.,* $\frac{7}{8}$ *in. w.*

502 Mars, seated on a coat of mail, against which his shield leans, holding in his right hand the Parazonium, which rests against his right leg *Nicolo;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

503 Mars, armed with a helmet and shield
Brown antique paste; $\frac{9}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

504 Mars Gradivus, before a burning altar, carrying the lance and trophy on his shoulders *Sard;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

505 Mars Gradivus, with the lance and trophy upon his shoulder
Very fine onyx of three strata; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

506 Mars Gradivus, holding a lance in his right hand and carrying a trophy on his left shoulder; before him is a star
Violet antique paste; $\frac{9}{16}$ *in. h.* $\frac{3}{8}$ *in. w.*

507 Mars Gradivus, carrying a lance in his right hand and a trophy on his left shoulder *Cornelian;* $\frac{5}{8}$ *in. h.* $\frac{1}{2}$ *in. w.*

508 Mars, carrying a victory in his left hand and a trophy on his right arm *Plasma;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

509 Mars, leaning with his left arm upon a pillar, against which his shield is placed, holds a helmet in his left hand and a lance in his right one. A splendid gem *Cornelian;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

510 Mars, fighting with a giant, who is lying on the ground, and near whom is a serpent *Black antique paste;* $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

511 Mars, embracing Venus
Green antique paste, with blue and white stripes;
$\frac{3}{4}$ *in. h.,* $\frac{1}{2}$ *in. w.*

512 Atlas, kneeling, carries the globe upon his back, in such a manner that the figure of Victory—which Mars, in the garb of a Roman emperor, holds in his right hand—appears to rest on it. The whole is probably an allegorical allusion to the conquest of the Orbis Terrarum, by the Roman emperors
Heliotrope; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

VENUS.

513 The primeval idol of Venus, in her temple at Paphos, on either side of which sit the consecrated doves; above is the inscription ΑΙΦΑΠΗ.; beneath, the crescent moon

Red jasper; $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

VENUS.

514 Bust of Venus. Exquisitely executed *Red jasper;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

515 Head of Venus (?) with a costly necklace; front face

Brown antique paste, with white stripes; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

516 Venus Anadyomene, grasping with both hands her flowing and moist hair. A very fine composition

Onyx of three strata; $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

517 Venus Anadyomene, arranging her dripping hair

Onyx of three strata; $\frac{5}{16}$ *in. h.,* $\frac{3}{16}$ *in. w.*

518 Venus Anadyomene, enveloping herself in a garment

Garnet; $\frac{7}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

519 Venus, the lower portion of whose figure is concealed by the peplos, arranging her flowing hair; beside her is a tripod, with an ornament *Plasma;* $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

520 Venus, enveloping herself in a garment; at her side is Cupid. Finely executed *Plasma;* $\frac{7}{16}$ *in. h.,* $\frac{1}{4}$ *in. w.*

521 Venus, arranging her garments; before her is Cupid

Yellow antique paste; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

522 Venus, half-clothed, leans with her left arm on a pillar, while in her hands, she holds, what appears to be, a lamp

Brown antique paste; $\frac{5}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

523 Venus Euplœa, standing on a two-headed sea-horse, holds a veil in such a manner as to form an arch over her head; Cupid appears to be guiding the sea-horse through the waves

Dark antique paste; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

524 Venus, entirely arrayed, and leaning on a pillar, holds a dove in her out-stretched right hand

Brownish yellow antique paste; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

525 Venus Armata, leaning on a pillar with her left arm, holds a Victory in her out-stretched right hand, and a lance in her left one; before her, on the ground, lie a helmet and shield; behind her is a coat of mail; above her are the crescent, moon, and three stars *Blue antique paste;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

526 Venus Armata, leaning with her left arm on a pillar, against which a shield is placed, holds a lance in her left hand, and a helmet in her right one: in front of her stands Cupid wielding a sword

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in w.

527 Venus Victrix, leaning on a pillar, carries a lance in her left hand, and a Victory in her right one; before her stands Cupid holding a helmet; a shield is placed against the pillar

Plasma; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

528 Venus Victrix, resting her left arm, in which she carries a lance, upon a pillar, holds the apple in her right hand; before her, on the ground, lie a shield and helmet *Plasma; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

529 Venus Victrix, holding the apple in her left hand, and the lance in her right one; in front of her stands Cupid offering her an apple, the prize of beauty

Green antique paste with blue and white stripes; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

530 Venus Victrix, drinking from a patera; in front of her is a prize vase, with the palm of Victory; behind, a vine with grapes

Plasma; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

531 Venus, raising a patera to her lips

Dark antique paste, with white stripes; $\frac{9}{16}$ in. h., $\frac{1}{4}$ in. w.

ANTIQUE CAMEOS.

Continued from page 25.

THE GRACES.

532 Three Graces

Antique paste, a greenish mass, the representation in white; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.

HELIOS.

533 Head of Helios, with flowing hair, surrounded by rays, front face. Exquisite workmanship

Sardonyx of white and brown strata, completed in gold; $1\frac{1}{4}$ in. h., 1 in. w.

APOLLO.

534 Head of Apollo, with the fillet

Antique paste, the ground violet, the figure white; $\frac{13}{16}$ in. h., $\frac{5}{8}$ in. w.

535 Bust of Apollo

Antique paste, the ground opaque, the figure on silver grey; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

536 Apollo with the lyre, standing in front of Marsyas, who is seated on a rock, and with his flute is about to commence the contest with the god *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

GRIFFIN.

537 Couched Griffin *Onyx of three strata; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

MUSE.

538 Upper body of a Muse, straining the strings of a lyre; behind her on an altar, is a little figure in flowing garments. Fine *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{3}{4}$ in. w.*

DIANA.

539 Diana, with flowing garments, advancing with the bow in her hand. Very fine workmanship *Greenish turquoise; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

540 Diana Lucifera, advancing with a torch in either hand. Very fine. (Fragment.) *Sardonyx of two strata; $\frac{7}{8}$ in. h., $\frac{7}{8}$ in. w.*

MERCURY.

541 Youthful Mercury standing, clad with the chlamys, and holding the caduceus in his hand. Very graceful *Fine sardonyx of three strata; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

542 Mercury as the god of herds, with the purse and caduceus; behind him four rams. A very interesting gem *Antique paste of brown and white strata; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.*

HYGIEA.

543 Upper body of Salus, holding in her hand the serpent, to which she is giving drink from a patera. Very fine workmanship *Sardonyx of two strata; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

BACCHUS.

544 Head of Bacchus, front face *Blue antique paste; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.*

545 Youthful Bacchus *Sardonyx of two strata; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

546 Head of youthful Bacchus, front face *Plasma; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

547 Youthful Bacchus, with the thyrsus in his hand, riding on a goat. Spirited *Onyx (changed by fire); $\frac{1}{2}$ in. h., $\frac{3}{4}$ in. w.*

548 Boy Bacchus, riding on a panther, which is looking backwards. A very spirited and artistically executed gem. Beneath is the inscription, TΔVOCO *Sardonyx of white and black strata; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

549 Crowned head of the bearded Bacchus, front face
Brownish yellow antique paste ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

550 Bacchus embracing a nymph. Very fine workmanship
Onyx of two strata ; 1 in. h., $\frac{3}{4}$ in. w.

ARIADNE.

551 Head of Ariadne
Antique paste, the ground brown, the figure white ; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

552 Ariadne, holding a bunch of grapes. Fine workmanship
Sardonyx of white and brown strata ; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.

553 Ariadne, with a bunch of grapes in her hand, riding on a goat. (Fom the collection of Horace Walpole, to whom it was presented by the Princess de Craon)
Sardonyx of brown and white strata ; $\frac{9}{16}$ in h., $\frac{11}{16}$ in. w.

SILENUS.

554 Drunken Silenus, leaning on a youthful faun, whose neck he clasps with one arm ; beneath is a flute. Exquisite workmanship
Sardonyx of two strata ; $\frac{13}{16}$ in. h., $\frac{3}{4}$ in. w.

555 Silenus and a Bacchante, embracing, while another Silenus sits, blowing the pandean pipes ; the Bacchante is holding up a wreath *Sardonyx of brown and white strata; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.*

556 Drunken Silenus, led by a Bacchante, who has thrown her garments carefully over his back
Sardonyx of black and white strata ; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.

557 Silenus playing the lyre, and seated on a two-wheeled chariot, drawn by one Eros, and pushed by another. From Dr. Nott's collection. (*See Impronte di Monumenti Gem. Cent. II. No.* 27) *Silver grey antique paste ; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.*

558 Silenus, standing with the thyrsus and mask
Opaque antique paste ; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.

SATYRS.

559 Satyr, with goat's feet, carrying the little Bacchus on the Nebris. Splendid gem
Sardonyx of yellow and dark brown strata ; $\frac{7}{8}$ in. h., $\frac{1}{2}$ in. w.

560 Satyr, leading a ram to a burning altar, at which stands a Bacchante, with a mask in her hand, strewing barley-corns into the flames ; behind her is Silenus playing on the double flute. Extremely spirited
Sardonyx of brown and white strata ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

561 Satyr, seated with thyrsus, stroking a goat which stands in front of him *Yellowish brown antique paste; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

562 Satyr embracing a nymph. Much damaged *Antique paste, the ground brown, the figure white; $\frac{13}{16}$ in. h., $\frac{9}{16}$ in. w.*

FAUN.

563 Bust of a faun. Treated in a very grand and spirited style. *Sardonyx of brown and white strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

564 Head of a Faun in profile *Sardonyx of white and brown strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

565 Head of a Faun. Very characteristically executed *Sardonyx of white and brown strata; $\frac{1}{8}$ in. h., $\frac{7}{8}$ in. w.*

566 Head of a Faun, with the panther's skin on his shoulders. Very fine workmanship *Sardonyx of brown and white strata; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

567 Head of a bearded Faun, looking upwards. Retouched by Pistrucci *Agate onyx; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.*

BACCHANT.

568 Bacchant, with the thyrsus and panther's skin, in an orgyastic attitude, on the ground is a reversed wine-vessel. A splendid gem. *Sardonyx of dark brown and white strata; $1\frac{1}{2}$ in. h., 1 in. w.*

569 Bacchant, with the pedum and panther's skin, in a Bacchanalian attitude *Sardonyx of white and brown strata; $\frac{7}{8}$ in. h., $\frac{1}{2}$ in. w.*

WORKS OF
GREEK, ETRUSCAN, AND ROMAN ARTISTS,
IN SILVER AND BRONZE.

Continued from page 28.

PRIESTS AND PRIESTESSES.

570 Statuette of a Priest, clad in a garment that folds round him. In the oldest Etruscan style. Smooth patina $3\frac{1}{4}$ *in. h.*

571 Statue of a Roman Priestess, clad in an amply-folded double stola, which is drawn over the head; the feet encased in shoes. The attitude is grave and dignified, and the drapery most artistic $7\frac{1}{2}$ *in. h.*

572 Female Votive-head, with a stephane, and features like Juno; the pupils of the eyes, which are now broken out, were probably composed of precious stones. The two votive arms, a right, and a left one, found at the same place as this head, must unquestionably have belonged to it. The head and arms, both evidently by the same artist, are beautifully proportioned, and finely executed in all their parts, but more particularly about the hands. The patina particularly fine and smooth

Height of the head, 11½ *in.; length of the arms*, 15 *in*

WARRIORS, ATHLETES, HISTRIONS.

573 Elderly Warrior, with the bulla, and wearing a sagam round his shoulders, and a great helmet, covered with a waving horsetail upon his head. His arm is thrown around a younger warrior, at his side, whose head is encircled by a fillet. A masterly composition, of the Etruscan period. (Vide Tab. IV. No. 1.) 3¼ *in. h.*

574 Warrior on horseback, with a double coat of mail, and upon his head a helmet, whose visor descends deep over the face. The rider formerly carried a lance, which, however is now wanting. The horse is in motion. Etruscan 3¾ *in. h.*

575 Youthful Athlete, with the strigil, preparing for the combat. In the severe Etruscan style. A very fine smooth patina 3⅝ *in. h.*

576 Athlete, swinging in his uplifted right hand a ball, which he is about to throw. Fine Etruscan workmanship: the patina good 3½ *in. h.*

577 Youthful Athlete, of sturdy frame, in a bold challenging attitude; the left hand, which appears to have held some weapon, now wanting, is stretched forth. A characteristic Etruscan representation. An enamel-like, greenish blue patina. The figure stands upon its original square bronze pedestal 8 *in. h.*

578 A Man, standing, with a helmet, in the very oldest Etruscan style 3 *in. h.*

PORTRAIT STATUES.

579 Bust of an Emperor, probably Tiberius, with a handle upon the head. Perhaps it served as a weight. The martial cloak of Oriental alabaster, attached by an onyx, is of more modern date. The stones, which formed the pupils of the eye, are broken out. Very grand and spirited 11½ *in. h.*

580 Statue of young Caracalla, in the Roman imperial garb. Highly artistic 6 *in. h.*

581 Statue of Constantine, crowned with laurel, and in the dress of a Roman emperor, yet with a totally unornamented coat of mail. In his left hand he holds the sceptre, while the other is imperiously stretched forth. Spirited: the patina of a fine green $11\frac{1}{2}$ *in. h.*

STATUES OF CHILDREN, YOUTHS AND MEN, WITHOUT ANY PARTICULAR DESIGNATION.

582 Boy, running; his right leg is considerably elevated behind the other. Very elegant $2\frac{1}{2}$ *in. h.*

583 Boy, advancing with hurried motion; his left hand is raised, and in the other he appears to have held a thyrsus. Most spiritedly conceived and delicately executed. Gilt 2 *in. h.*

584 Bust of a Child. Fine and spirited $4\frac{3}{8}$ *in. h.*

585 Statue of a youthful Hero, with the attributes of Hercules, the lion's skin over his head, and the bulla round his neck. One might be led to suppose that this figure represents a young Hercules, were it not that the features differ widely from the accepted type. The lower right arm and the club in the left hand are wanting; the feet are restored. Very spirited $7\frac{1}{4}$ *in. h.*

586 Youthful Figure, with long hair, and a vest-like garment, shading the eyes with the left hand, while with the other hand it appears to be groping about, as the forward-inclined posture of the body likewise seems to indicate. The supposition that this figure represents a boy playing at blind-man's-buff, a children's game, known to antiquity, is not unfounded. The whole representation, which belongs to the Etruscan period, is remarkable for the *naïvete* which characterizes it $3\frac{1}{4}$ *in. h.*

587 Unclothed Slave, whose features bespeak him to be an Ethiopian, kneeling on the ground in the act of rubbing a shoe, which he holds in his left hand, with a sponge. On a base-picture, published by M. de Witte, is depicted a female slave pursuing the same occupation. The slave wears a helmet-like cap, running into a point. The composition is extremely artistic, and testifies with how much care even trivial subjects are treated by the true artist. Fine patina. (*Vide Tab. III, No.* 3) $4\frac{1}{4}$ *in. h.*

FICTILE VASES

FROM GREECE AND ITALY,

Continued from page 30.

RED FIGURES.

588 Kelebe. Bacchus, holding the vine and keras, or drinking-horn, in an orgy, followed by Silenus, holding the wine-skin. A draped Bacchante holding an inverted thyrsus, and a Satyr holding a keras and thyrsus 1 *ft.* 8 *in. h.*

589 Crater, with spiral handles; on the neck, a combat of warriors, some fallen; on the body, an old man holding a barbitos and cantharus to a youth, on the reverse, draped and holding a stick: on the lip, frieze of honeysuckle ornaments 1 *ft.* 10¾ *in. h.*

590 Stamnos, without a cover: Aurora, HEOΣ, rising. The goddess clad in a flowing tunic, and a shorter one, which is embroidered, and attached by a girdle, is conducting a biga to the right. Two winged horses are attached to it; underneath is a dolphin, indicating the sea. The inscription, ΛΑΠΟΝ, *Lapon for Lampos*, the name of one of Aurora's horses. ℞ A Bacchante, clad in a flowing tunic and peplos, and holding a thyrsus, is placed between two Satyrs. The one to the right is bearded, and holds up his right hand; the other one is beardless, and holds a branch of ivy. (*Vulci—From the Durand Collection, Lot* 231).

591 Stamnos. Bearded Man, standing, holding a sceptre, surmounted by a honeysuckle ornament, and wearing a diadem, receiving a libation from a female; the same seated on a chair, holding a phiale, receiving a libation from a female holding a phiale. ℞ Two draped men and two youths conversing ΗΟΠΑΙ[Σ] "the boy [is noble]." 14½ *in. h.*

592 Calpis. Troilus, mounted upon one horse, and holding another, which he whips on, flying the pursuit of Achilles, who is not seen; under his horses is the broken hydria, the water coming out: before him flies Polyxena, holding a fillet 1 *ft.* 2½ *in. h.*

593 Nolan Amphora. Jupiter, standing, draped, holding a spear; before him is Juno, holding a phiale. ℞ Draped Youth, leaning on a stick 9 *in. h.*

594 Pelike. Boy, holding an œnochoe, crowned with ivy. ℞ Naked Youth 5½ *in. h.*

595 Pelike. *See Durand's Catalogue*, 748 4⅞ *in. h.*

596 Pelike. Two draped Females, one holds a sash. ℞. Draped Youth, holding out his hands and arms. Style of Nola 5½ *in. h.*

597 Skyphos. Naked youthful Athlete, digging with a pickaxe; area, a strigil and lecythus. ℞ Naked Athlete, reposing, clasping one knee with both hands; area, lecythus and strigil. Vulci.

598 Skyphos. On each side a chequered square; under one handle an owl, under the other a cock and panther. Vulci 3½ *in. h.*

599 Skyphos Panathenaicos. On each side an owl, standing, full-face, between two olive branches. The red figures are painted over the back-ground 2½ *in. h.*

600 Kylix. Three Youths and a bearded man, reposing on two couches. One of the youths holds a lyre, another a cup. The bearded man is playing at cottabus. At the foot of the couches are placed a pair of small boots and an amphora. ℞ Four Youths, lying on two couches, one of them holds a lyre, two are playing at cottabus. Beneath the couches, as before.—Interior: a bearded Man, reposing upon a couch, under which is a small pair of boots, holding a cup and playing at cottabus, and a female singing to a lyre. (*Vulci. From the Durand Collection, No.* 808) 11 *in. dr.*

601 Kylix. Draped Female, seated on a chair, on each side a half-draped figure of a youth, with a stick, holding a purse and a tympanum. ℞ Youth, seated, holding an open box; on each side a youth, one holds a purse. Inside. Two draped Youths conversing, ΗΟΠΑΙΣ ΚΑΛΟΣ, "*the boy is handsome!*" 9½ *in. dr.*

602 Kylix. Two naked Youths, one holding a strigil; and Youth in a draped garment. ℞ The same; youth without strigil. Inside: Naked Athlete, holding a strigil 10 *in. dr.*

603 Kylix. Inside: Youthful Athlete, standing, naked, holding a disk or quoit, and a strigil; before him a term, behind a lavacrum 8¼ *in. dr.*

604 Kylix. Inside: A Hen 4¾ *in. dr.*

605 Kylix. Exterior: Two Youths, armed with helmets and circular shields; on one a lion, on the other a tripod, near two other youths, crowned with myrtle, and enveloped in the tribons, both leaning on knotty sticks. One of the armed youths holds a lance, and turns towards the draped youth, who is making a gesture with his right hand; the other youth presents a helmet to his draped companion. In the field a lecythus and a spotted skin. ΗΟΠΑΙΣ ΚΑΛΟΣ, *the youth is handsome.*—Two groups, closely resembling the preceding ones. A Youth, clad in a short tunic, and armed with a helmet, a lance, and a circular shield; on it a serpent is placed between two draped youths, leaning on sticks; one of them holds a plant, and behind him is a small youth, armed with a helmet, a mail shirt, a lance, and a circular shield, ornamented with a dog. A chlamys droops from his wrist, towards the ground; he is turning to the preceding group. ΗΟ ΠΑΙΣ ΚΑΛΟΣ, *the handsome youth to the handsome youths.* ΗΟ ΠΑΙΣ ΚΑΛΟΙΣ. —Interior: An Instructor, bearded and draped, leaning on a knotty stick, and holding a helmet and a flower. ΗΟΠΑΙΣ ΚΑΛΟΙΣ, "*the youth to the handsome youth.*" (*Vulci. Durand's Collection, No.* 733) $10\frac{1}{2}$ *in. dr.*

FOURTH DAY'S SALE.

SASSANIAN SEALS.

These Seals, which are of a shape more or less hemispherical, and have Pehlevi inscriptions resembling, but not identical, with those found on the coins of the Sassanian rulers of Parthia, were probably in use during this and the preceding dynasty of the Arsacidæ.

LOT

606 Hemispherical Seal; stag, couchant to the left. *Chalcedony;* $\frac{3}{4}$ *in. l.*

607 Hemispherical Seal; Zebu going to the left, and Pehlevi inscription *Sardonyx;* $\frac{5}{8}$ *in. h.,* $\frac{3}{4}$ *in. dr.*

608 Hemispherical Seal; curved at the sides. Lion devouring a Bull *Hematite;* $\frac{3}{4}$ *in. dr.,* 1 *in. h.*

609 Hemispherical Seal; Zebu going to the left, and Pehlevi inscription *Red cornelian; ½ in. dr. and h.*

610 Male and Female Figure facing, in a curve *Sardonyx; ¾ in. h., and dr.*

611 Hemispherical Seal; curved at the sides. Wolf devouring a goat *Agate; ⅞ in. dr.* 1 *in. l.*

612 Hemispherical Seal; two figures draped in anaxyrides, holding three swords. Very rude work *Agate; ⅞ in. dr.*

613 Hemispherical Seal; curved, female standing, holding a flower, like Spes and child. Pehlevi inscription *Chalcedony; ⅞ in. dr.*, 1 *in. h.*

614 Hemispherical Seal; with a head bearded and bound in a fillet in the style of the Arsacidæ, &c. Pehlevi inscription *Chalcedody; ⅞ in. l. and h.*

615 Hemispherical Seal; female figure, walking to left, and Pehlevi inscription *Chalcedony; ⅝ in. l. and h.*

616 Conical Seal; winged chimæra, couchant to right *Porcelain jasper; ¾ in. dr.*

617 Oval: Pegasus running to right, looking behind him *Chalcedony;* 1 *in. dr.*

618 Oval convex: Female Parthian bust *Garnet; ⅝ in. l.*

619 Oval convex: Male Parthian bust, to the right. *Garnet; ¾ in. l.*

620 Oval convex: Male Parthian bust, and Pehlevi inscription *Garnet; ⅝ in. l.*

621 Oval convex: Female Parthian bust *Garnet; ⅞ in. l.*

622 Oval: Male Parthian bust, surrounded with a crown *Red cornelian; ¾ in. l.*

623 Oval convex: Male Parthian bust, and Pehlevi inscription *Garnet; ½ in. l.*

624 Oval convex: Male Parthian bust; behind, Pehlevi inscription *Garnet; ½ in. l.*

625 Oval convex: Parthian bust, unbearded to right *Red cornelian; ⅝ in. l.*

626 Oval Parthian bust, Pehlevi inscription *Niccolo; ½ in. l.*

627 Circular: Zebu and Pehlevi inscription *Red cornelian (burnt); ½ in. l.*

628 Circular convex: Lion, and Pehlevi inscription *Red cornelian; ⅝ in. l.*

629 Circular: Female before a fire altar; behind, a goat in the area, a disk and hand, and Pehlevi inscription. *Red cornelian; ½ in. l.*

630 Oval convex: Phallus, and Pehlevi inscription *Garnet; ⅝ in. l.*

631 Oval convex: Sun, Moon, Scorpio, and Pehlevi inscription
Garnet; $\frac{5}{8}$ *in. l.*

632 Lion devouring a Goat *Bloodstone;* $\frac{1}{2}$ *in. l.*

633 Oval convex: Lion, gradient to left *Rock crystal;* $\frac{5}{8}$ *in. l.*

634 Circular convex: Lion devouring a bull; pomegranate
Green porphyry; 1 *in. dr.*

635 Scarabæus: Lion devouring a goat *Quartz;* $\frac{1}{2}$ *in. l.*

636 Oval convex: Lion devouring a bull *Chalcedony;* $\frac{3}{4}$ *in. l.*

637 Oval convex: Man holding a stick, advancing to the left
Red cornelian (burnt); $\frac{3}{4}$ *in. l.*

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638 Square: Two Hindu Deities, seated on a carpet
Hematite; $\frac{3}{4}$ *by* $\frac{1}{2}$ *in.*

639 Square: Lion, Scorpion, and Snake. Oriental workmanship
Hematite; $\frac{1}{2}$ *in. by* $\frac{3}{8}$

640 Oval: Man walking by a deer *Red cornelian;* $\frac{1}{2}$ *in. l.*

641 Oval convex: Hawk wing disk, whip and uræus
Red cornelian; $\frac{1}{2}$ *in. l.*

EGYPTIAN.

SMALL OBJECTS IN HARD STONE, &c.

Continued from page 34.

643 Athor (*Venus*); full face, cow-eared, and bifrons; on each side a uræus, with disk and horns; above, cat and two kittens; handle of a sistrum *Light blue porcelain;* 2 *in. h.*

644 Ra 'the Sun,' (*Sol*); hawk-headed, walking, wearing on his head a disk: perforated *Blue porcelain;* $1\frac{3}{8}$ *in. h.*

645 Ra, hawk-headed, seated, mummied; behind, a ring, unfinished
Gray composition; $\frac{7}{8}$ *in. l.*

646 Tet or Thoth (*Mercury*); ibis-headed, walking: perforated
Blue and green porcelain; $1\frac{5}{8}$—1 *in. h.*

647 Tet (*Thoth*), walking; head surmounted by a ring. Coarse work
Light blue porcelain; $1\frac{1}{2}$ *in. h.*

648 Tet-aah "Thoth, the Moon," walking; disk on the head broken, and of a dark colour *Dark blue porcelain;* $1\frac{1}{2}$ *in. h.*

649 Isis, wearing the disk and horns, seated, and suckling Horus: perforated *Light blue porcelain;* $1\frac{1}{8}$ *in. h.*

650 Isis, wearing the disk and horns, suckling Horus: perforated *Blue porcelain;* 1¼ *in h.*

651 Isis, having on her head a throne, seated, and suckling Horus; fine, and peculiar for its long head-dress; the lower part wanting *Light green porcelain;* 2¾ *in. l.*

652 Isis suckling Horus, seated upon a throne, the sides of which are reticulated *Blueish-red porcelain;* 2¼ *in. h.*

653 Isis, seated on a throne, wearing a throne on her head, suckling the young Horus *Light blue porcelain;* 1¾ *in. h.*

654 Isis, walking, wearing a throne on her head: perforated *Light blue porcelain;* 1⅝ *in. h.*

655 Ægis of a Female Goddess, wearing a disk and horns, and uræus; probably Isis; on the shaft the right Eye of the Sun; below a flower; flat and ringed. Fine work *Blue porcelain;* 2½ *in. h.*

656 Nephthys, walking, wearing on her head her name. Perforated *Light blue porcelain;* 1¼—⅝ *in. h.*

657 Horus, walking; hawk-headed, and perforated *Blueish green porcelain;* 1¾ *in. h.*

658 Horus, son of Seb, brother of Osiris, walking, wearing on his head the pschent: perforated *Blue porcelain;* 1¼—1⅛ *in. h.*

659 Horus, son of Isis and Osiris, seated, wearing the scull-cap and boy's side-lock; feet broken off *Light blue porcelain;* 1¼ *in. h.*

660 Horus, seated, wearing scull-cap, and with the index-finger of right hand on his mouth *Light blue porcelain;* 1½ *in. h.*

661 Horus, son of Osiris, led by Isis his mother; and Nephthys his aunt; mystically the Sun between the two horizons. In bas-relief; on a square plate *Light blue porcelain;* 1¼ *in. h.*

662 Anup (*Anubis*), walking, jackal-headed; son of Osiris and Nephthys; perforated *Blue porcelain* 1¼—2½ *in. h.*

663 Set, Baal or Typhon, squatting; on his head three plumes. Bifrons *Blue porcelain;* 2½ *in. h.*

664 Set, Baal or Typhon, wearing on his head four plumes. Bifrons. Perforated *Light blue porcelain;* 2 *in. h.*

665 Set, Baal or Typhon, as before *Light blue porcelain;* 1⅝ *in. h.*

666 Set, Baal or Typhon, as before *Light blue porcelain;* 1⅜ *in. h.*

667 Set, Baal or Typhon, wearing on his head four plumes. Bifrons. Perforated *Blueish green porcelain;* 1¾ *in. h.*

668 Set, Baal or Typhon, wearing on his head four plumes. Bifrons. Perforated *Green porcelain;* 1½ *in. l.*

669 Set, Baal or Typhon, on his head four plumes; squatting. Bifrons. Perforated *Blue porcelain;* 1¾ *in. h.*

670 Set, Baal or Typhon, standing, and wearing on his head three plumes; the bust ringed. Bifrons. Very fine work. In the ring remains part of the linen cord by which it was strung
Blueish green porcelain; 2⅛ *in. h.*

671 Set, Baal or Typhon, standing on his head; four plumes. Very fine work *Blue porcelain;* 2 *in. l.*

672 Two Figures of Baal and Typhon, standing; the plumes of one head broken off *Blue porcelain;* ⅞ *in. h.*

673 Set, Baal or Typhon, sitting, on its head four plumes; covered with a lion's skin; behind a ring *Blue porcelain;* ⅞ *in. h.*

674 Set, Baal or Typhon, in a medallion, in relief, the head of Typhon or Baal; on the reverse, the right symbolical eye
Light blue porcelain; ¼ *in. dr.*

675 Set, Baal or Typhon. Head only *Deep blue porcelain;* ⅜ *in. h.*

676 Taher (*Thoueris*), concubine of Typhon, walking as an erect hippopotamus, with a crocodile's tail down the back; in one instance, on her head a disk and plumes
Blue and yellow porcelain; 1—1⅝ *in. h.*

677 Four Genii: *Amset*, human-headed; *Hapi*, cynocephalus-headed; *Tuautmutf*, jackal-headed; and *Kebhsenuf*, hawk-headed. Profile to the right, holding sashes, coloured red and yellow, from the outer bandages *Blue porcelain;* 3¾ *in. h.*

678 Eyes, symbolical (*uta*); some set in frames, others in open work; some in a slight bas-relief, with the pupils, brows, and lids of a darker colour; amulets, emblems of Osiris
Porcelain of various colours; 2—⅜ *in. l.*

679 Eye, right symbolical, in open work, in a frame
Blue porcelain; ¾ *by* ⅝ *in.*

680 Cynocephalus ape (*aani*); seated profile: to the right, on its head, the lunar disk ringed above
White and light blue porcelain; ⅞—¾ *in. l.*

681 Lions (*labu*) couchant. Emblem of *Tum nefer*
Green porcelain; ⅜—1¼ *in. l.*

682 Lion (*labu*) couchant; in the attitude of the two lions from Mount Barkal, now in the British Museum. From the edge of a cup or jar *Green porcelain;* 1 *in. l.*

683 Foreparts of a Lion and Bull conjoined; emblem of the horizon (*pekar*) *Deep blue porcelain;* ¾ *in l.*

SCARABÆI.

WORKS OF GRECIAN AND ETRUSCAN GLYPTIC.

Continued from page 35.

684 Mercury Psychopompos bending over a bird with a long neck, and a human head; which is most likely a Siren, as a daughter of Earth *Striped onyx; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

685 Moera throwing the death-lot into the urn *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

686 Centaur, standing. In the oldest style *Cornelian; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

687 Prometheus chained to the Caucasus; in front of him is the eagle *Cornelian; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

688 Perseus with the head of Medusa, and the herpe in his hands. Finely executed *Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

689 Pegasus, beneath are two globes *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

690 Pegasus. In the old style *Cornelian, in the antique gold setting; $\frac{7}{16}$ in. h. $\frac{5}{16}$ in. w.*

691 Pegasus *Cornelian; $\frac{5}{16}$ in. h., $\frac{9}{16}$ in. w.*

692 Iscarus, with mighty wings on his shoulders. A very interesting composition in the old style. From Dr. Nott's collection. (*See Impronte di Monumenti Gem. Cent. I. No.* 28) *Cornelian; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

693 Cadmus before the dragon-guardian of the spring. The execution of the beetle is extremely fine *Garnet; $\frac{7}{16}$ in. h. $\frac{5}{16}$ in. w.*

694 Cadmus stooping before the dragon which guards the spring; behind him is the sword *Yellow jasper; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

695 Cadmus standing at the spring, and placing one foot on a reversed water jar; in front of him is the dragon. A most exquisitely executed gem. It has been sawn from the Scarabaeus *Black jasper; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

696 Seated Sphynx. Finely executed *Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

697 Capaneus kneeling, with his sword drawn, holds his shield in front of him; behind him is the ladder. Finely executed *Plasma; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

698 Capaneus, struck by Jupiter's thunderbolt, drops on his knees. A splendid gem. The beetle is very fine *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

699 Capaneus erecting a ladder, in order to storm Thebes. A very interesting representation *Cornelian; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

700 Kneeling Hercules. A very fine composition
Amethyst; $\frac{3}{4}$ *in. h.*, $\frac{1}{2}$ *in. w.*

701 Hercules, with uplifted club, leading Cerberus. (*See Impronte di Monumenti Gem. Cent. I. No.* 17)
Cornelian; $\frac{9}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

702 Kneeling Hercules, bending his bow in order to hit the Stymphalian birds; on the ground at his side lies his club. It is sawn from the beetle *Onyx* (*changed by fire*); $\frac{5}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

703 Hercules, with the club in his hand, kneeling on the back of the Mænalian hind *Striped onyx*; $\frac{5}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

704 Hercules overcoming the Mænalian hind. Executed in the oldest style $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

705 Hercules, with the sword in his right hand, seizing the falling hind, on whose body his foot rests, by the horns. A fine composition *Cornelian*; $\frac{9}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

706 Hercules crowned by a winged genius. Exquisitely executed
Cornelian; $\frac{9}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

707 Diomedes in the act of throwing an immense stone at Æneas. Finely executed. (*See Impronte di Monumenti Gem. Cent. V. No.* 39) *Cornelian*; $\frac{9}{16}$ *in. h.* $\frac{1}{2}$ *in. w.*

708 Ulysses and Diomedes mangling the body of Dolon. A very fine composition *Sarch*; $\frac{9}{16}$ *h.*, $\frac{3}{8}$ *in. w.*

709 Hero, standing, holding with both hands a head over a shield, placed on the ground before him; perhaps Tydeus with the head of Menalippus. There is an illegible Etruscan inscription
Cornelian; $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

710 Nekyomant, with a lance in his hand, touching a human head which is issuing from a rock *Cornelian*; $\frac{1}{2}$ *in. h.*, $\frac{5}{8}$ *in. w.*

711 Diomedes, armed with a sword, stealing the Palladium from the sacred spot; in front of him is the statue of Venus; the crescent moon and the star above him bear allusion to the nocturnal undertaking. Very beautiful
Striped onyx; $\frac{11}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

712 Ajax stabbing himself with his sword; there is the inscription . . IA *Cornelian*; $\frac{9}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

713 Ajax stabbing himself with his sword. A very fine composition
Cornelian; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

714 Achilles, lying on the ground, his heel wounded by an arrow. Finely executed *Striped onyx*; $\frac{1}{4}$ *in. h.*, $\frac{7}{16}$ *in. w.*

715 Hero, perhaps Achilles, putting on his leg-armour
Cornelian; $\frac{7}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

716 Philoctetes, with the bow of Hercules. Finely executed
Cornelian ; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

717 Serpent coiled round a foot. Perhaps it bears allusion to Philoctetes *Cornelian ;* $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

718 Laocoon and his two Sons stand encircled with serpents. An extremely interesting composition
Cornelian ; $\frac{5}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

INTAGLIOS.

Continued from page 39.

VENUS.

719 Venus, standing before the trunk of a tree, on which a bearded head (perhaps a votive head) is fixed, her one foot placed on a low altar, holds in her hand a patera ; a shield on which a helmet is laid, rests against the tree *Nicolo ;* $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

720 Venus, standing ; Cupid kneels supplicatingly at her feet
Violet antique paste ; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

721 Venus reposing ; in front of her are two Erotes
Green antique paste ; $\frac{3}{8}$ *in h.,* $\frac{1}{2}$ *in. w.*

722 Another. Much damaged
Brown antique paste, with white stripes ; $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

723 Venus, leaning on a pillar with her left arm ; holds in her right hand a dove, which Cupid is trying to take from her
Brown antique paste ; $\frac{3}{4}$ *in. h.,* $\frac{1}{2}$ *in. w.*

724 Venus, seated between two palm trees, with an Eros on either side of her ; on the palm trees are two Erotes, who support a Cista Mystica over the head of the Goddess, while two other Erotes bear the cover *Light amethyst ;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

CUPID, EROTES.

725 Bust of Cupid *Brown antique paste ;* $\frac{7}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

726 Another *Dark antique paste ;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

727 Bust of Cupid
Violet antique paste, with white stripes ; $\frac{1}{2}$ *in. h.,* $\frac{1}{4}$ *in. w.*

728 Cupid bending the bow. A very spirited composition
Sard ; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

729 Eros with bow and arrow. Finely executed
Very fine sard ; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

730 Cupid, striding, carries an amphora on his shoulder, and a lighted torch in his right hand *Dark antique paste;* $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

731 Cupid leaning mournfully on a reversed torch
Violet antique paste ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

732 Hymen, standing, with a reversed torch
Violet antique paste ; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in.

733 Cupid, kneeling, stretches out his hands as if in supplication
Striped onyx ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in.

734 Cupid, carrying a thunderbolt in his uplifted right hand, an club in his left one. A most graceful composition
Violet ruby ; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

735 Cupid, with the club and lion's skin of Hercules on his shoulder, holding a drinking cup in his left hand
Cornelian ; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

736 Cupid, standing, holds the caduceus in his right hand ; in his left one he carries a torch ; an owl flies behind him
Cornelian ; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

737 Cupid, hurrying onwards, carries a torch in his right hand, a palm of Victory in his left one. A very fine composition
Amethyst ; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

738 Cupid carrying a disc in his hand
Yellow antique paste ; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

739 Cupid carrying a helmet in his hands
Yellow antique paste ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

740 Cupid, already armed with the parazonium, and his one foot resting on a helmet, putting on his sandals ; before him are a lance and shield *Brown antique paste ; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

741 Cupid standing with his legs crossed, leaning on a lance
Brown antique paste, with white stripes ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

742 Cupid, hopping on one leg *Syrian garnet ; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

743 Cupid, carrying a game-cock in his arms
Cornelian ; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

744 Eros, whose cock has been victorious in a fight that has just taken place in front of a Herme, carrying the palm of Victory, while another Eros, whose cock has been vanquished, sits mournfully upon the ground
Yellow antique paste, set in gold ; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

745 Cupid, kneeling, with the palm of victory in his left hand, is setting a cock, which he holds on his knee, to fight against another cock, standing before him. Executed in a most spirited manner
Onyx of two strata ; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

746 Cupid, kneeling, with the palm of victory, is exciting two cocks to fight. A most graceful composition
Beautiful sard ; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

747 Cupid, on a car drawn by two cocks. Beautifully executed
Sard; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

748 Two Erotes (one of whom carries a palm of victory), exciting two cocks to fight. Beautifully executed
Red jasper; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

749 Cupid, on a car drawn by two swans
Dark sard; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

750 Cupid, on a car drawn by two swans, in front of a Herme
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

751 Cupid, on a car drawn by two cicades
Blue antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

752 Eros, seated on a four-wheeled car, drawn by four Erotes; behind the group is a tree. Most spirited *Sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

753 Cupid on horseback. Executed in a most spirited manner
Onyx of two strata; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

754 Cupid on a galloping steed
Brownish yellow antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

755 Cupid on a galloping biga. Very spirited
Fine sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in w.

756 Eros, riding on a fantastical animal; its head is that of a horse, its chest is formed by a bearded man's head, and its body, by a ram's head, with a caduceus in its mouth; beneath is another Eros, riding on a dolphin and guiding an animal exactly like the one above *Red jasper; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

757 Cupid riding on a rearing bear, which is attacked in front by a dog
Blue antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

758 Cupid riding on a lion
Brownish yellow antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

759 Another *Violet antique paste; $\frac{1}{4}$ in. h. $\frac{3}{8}$ in. w.*

760 Eros riding on a goat *Light green jasper; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.*

761 Eros dragging a goat by its horns from beneath a tree
Plasma; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

762 Cupid, riding on a dolphin, holds a whip in his hand
Red jasper, in the antique gold mounting; $\frac{3}{16}$ in. h., $\frac{5}{16}$ in. w.

763 Cupid, riding on a dolphin, is trying to strike a sepia with his trident
Sard; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

764 Cupid, on a car, drawn by two lobsters
Red jasper; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

765 Cupid, borne through the waves by a sea-horse; beneath are the letters . . N. qAΦ *Amethyst; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.*

766 Eros, riding on a sea-horse, which carries a wreath in its mouth; the chest of the sea-horse is formed by a bearded man's head, the body by a nautilus, and the tail by a dolphin

Nicolo; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

ANTIQUE CAMEOS.

Continued from page 42.

BACCHANTE,

767 Dancing Bacchante, in loosely-folded garments, which she holds with her left hand, bending backwards and beating the tambourine. A splendid gem

Sardonyx of white and brown strata; $\frac{13}{16}$ in. h., $\frac{11}{16}$ in. w.

768 Mænade, in a wild orgyastical attitude, half-kneeling, encircles with her arms the pedestal of a bearded statue of Dionysius. The lower portion of this exquisite composition is wanting

Chalcedony; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.

769 Bacchante, with a bunch of grapes and wheat-ears in her hands, riding on a goat. Exquisite workmanship. On the reverse of the stone is a head of Augustus, engraved by a later artist

Sardonyx of brown and white strata; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

PAN.

770 Head of Pan. *Brownish yellow antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.*

VICTORIA.

771 Victoria on a galloping biga, holding a palm branch in her hand. Exquisite representation. From the Collection of the Empress Josephine

Sardonyx of white and brown strata; $\frac{5}{8}$ in. h., $\frac{7}{8}$ in. w.

772 Victoria on the biga, with the palm of victory in her hand

Brown antique paste; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

773 Victoria on a galloping biga

Antique paste of black and white strata; $\frac{9}{16}$ in. h., $\frac{3}{4}$ in. w.

774 The same. The execution is extremely delicate

Sardonyx of two strata; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

775 Victoria advancing with the palm of victory in one hand and a wreath in the other. Spirited

Sardonyx of white and brown strata; $\frac{11}{16}$ in. h., $\frac{3}{8}$ in. w.

776 Victoria, with mighty wings, borne by the four horses of a quadriga, of which she holds the reins; behind her is an outstretched arm, probably part of a Roman warrior; above is an eagle flying, with a wreath in its beak. The horses are conceived in a most masterly style *Chalcedony; $\frac{7}{8}$ in. h., $\frac{7}{8}$ in. w.*

777 Female Figure seated on a couch, on the back of which her right arm rests, lighting a trophy, which stands in front of her, with a torch; behind is a female genius with a palm in her left hand, extending with her right a palm of victory towards the seated figure. Very artistically executed. From the Collection of the Empress Josephine

Splendid onyx of three strata; 2 in. h., $1\frac{3}{8}$ in. w.

NEMESIS.

778 Bust of Nemesis

Antique paste, the ground opaque, the figure white; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

HEROES.

779 Hercules strangling the Nemæan lion. In a very ancient style

Sardonyx of white and brown strata; $\frac{7}{8}$ in. h. $\frac{11}{16}$ in. w.

780 Head of Omphale covered with the lion's skin

Sardonyx of three strata; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

781 Head of Leander

Sardonyx of brown and white strata; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.

782 Head of Paris, with the Phrygian cap; front-face

Hyacinth; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

783 Neoptolemus dragging Cassandra from the altar, who seeks protection from the Palladium, which she encircles with both arms. Very spirited

Sardonyx of white and brown strata; $\frac{9}{16}$ in. h., $\frac{5}{8}$ in. w.

WORKS OF GREEK, ETRUSCAN, AND ROMAN ARTISTS,

IN BRONZE.

Continued from page 44.

ANIMALS.

784 Roaring Lion, with bristling mane; the tail is wanting. Bold and characteristic $2\frac{1}{4}$ *in. h.*, $4\frac{1}{2}$ *in. l.*

785 Panther reposing $\frac{7}{8}$ *in. h.*

786 Crouched and roaring female Panther, with the fore-paw upraised. Very fine $1\frac{3}{4}$ *in. h.*

787 Head, neck, and fore-foot of a Boar: it served as the foot of a candelabrum. Very spirited $2\frac{1}{8}$ *in. h.*

788 Finely-executed Bull $1\frac{3}{8}$ *in. h.*

789 Bull, with upraised fore-foot. Very characteristic 3 *in. h.*

790 Another. Remarkably artistic 4 *in. h.*

VESSELS.—KITCHEN UTENSILS.

791 Very elegantly-formed Vase, without a handle; the lower part is ribbed, the neck is covered with Bacchanalian attributes; between two crouched panthers is a vase, from which rises a thyrsus, wreathed with vine branches, at which birds are flying on both sides. At the back of this an owl is perceived on the point of a vine-tree, towards which four different birds are flying; there are likewise two vases of flowers of different sorts, surrounded by birds. The subject may explain the purpose of this vessel 5 *in. h.*

792 Hydria, terminating in an oval foot, in order to rest upon a peculiar open base, made for the purpose. The handle, which terminates in two serpents at the upper rim of the vessel, is ornamented by the mask of a lion in the centre $8\frac{1}{2}$ *in. h.*

793 Most elegantly-formed Hydria, with the mouth slanting upwards, and the rim inlaid with silver. The handle, which is inlaid with silver, and runs along the upper rim of the vessel in two serpents, is ornamented above with a reposing lion, and beneath with a mask. This vase has a malachite-like patina $8\frac{3}{4}$ *in. h.*

ORNAMENTS OF VESSELS, HANDLES, &c.

794 Handle of a Vessel; the upper rim is formed by two lions, while the proper handle consists of a male figure, bent backwards, the legs resting upon a globe, introduced between two Sirens; underneath is a small palmette. Very fine 8 *in. h.*

795 Handle of a Vessel; two figures engaged in gymnastic exercises. The execution equally masterly as that of the preceding one 3 *in. h.*

796 Handle of the cover of a Cista; two athletes wrestling; their heads are butting each other, and the hands of each are clasped around the other's arms. This representation is in the highest style of art; the form and contour of the limbs evince the utmost anatomical knowledge. The patina very fine, and very well preserved 7 *in. w.*, $4\frac{1}{2}$ *in. h.*

797 Handle of a Cista; two heroes, in the dress of Etruscan warriors, standing upon two small palms, and holding each other by the hair, while they swing their short daggers at each. The attitude of the two combatants, which is perfectly the same for both, forms the handle. The workmanship on both sides is carefully executed, and evinces much imagination. Very fine patina $10\frac{3}{4}$ *in. w.*, $6\frac{1}{2}$ *in. h.*

798 Two Ornaments of a vessel, a right and a left one, which both represent the same subject—namely, Bellerophon kneeling by the Pegasus, whose hind-legs are in this instance winged, and watering the divine horse, from out of the water-vessel. Etruscan workmanship; very spirited, and extremely rare $1\frac{1}{2}$ *in. h.*

799 Very expressive and beautifully-executed Mask of Silenus, wreathed with ivy. The ornament of a vessel $2\frac{3}{8}$ *in. h.*

800 Two Masks, finely conceived and executed. Ornaments of vessels $1\frac{1}{4}$ *in. h.*, $1\frac{1}{2}$ *in. w.*

801 Tragic Mask—fine. It has a handle, and served to ornament some vessel $1\frac{3}{8}$ *in. h.*

802 A Pan's Mask, with a very long beard. The ornament of a vessel $3\frac{1}{8}$ *in. h.*

803 Cupid, seated in a bold attitude, upon a sea-horse. Most beautiful, and worthy of notice, both on account of the attitude of Cupid and of the skilful execution of the sea-horse. This bas-relief ornaments a plate, which was probably intended to adorn some vessel $1\frac{3}{4}$ *in. h.*, $2\frac{3}{4}$ *in. l.*

804 Candelabrum, resting upon three lion's claws, between which small palmettes are introduced; the stem is ribbed, and surmounted by an ornamentally engraved plate, wherefrom four lily-like branches project, by which the lamps were suspended. In the centre of these branches is a statuette of Hercules, with the lion's skin over his head and shoulders, in the old Etruscan style. Fine patina 48 *in. h.*

805 Two Feet of a Candelabrum, in the form of winged lion's claws, ornamented with Silenus' head. Etruscan 2 *in. h.*

FICTILE VASES.

FROM GREECE AND ITALY.

Continued from page 47.

806 Small Olpe. Naked Youth dancing, with crotala; and draped female playing on the double flute 3 *in. h.*

807 Small Olpe. Amazon, armed, holding a circular buckler and greaves, holding a bipennis, receiving a libation from a female, draped, holding a phiale and œnochoe 3½ *in. h.*

808 Askos. Lion and dog, each looking behind 4 *in. h.*

809 Lecythus. Penelope, seated on a chair, draped, spinning the wool out of a calathus; in the area is hung up a peplos 9¾ *in. h.*

810 Lecythus. Female, perhaps Helen, running away and looking behind her; in the area a fillet 7½ *in. h.*

811 Lecythus. Brown outline, on a white ground; Electra, at the stele of Agamemnon; round which are bound fillets. Athens 7 *in. h.*

812 Lecythus. Chequered ornaments on a white ground. Athens 7 *in. h.*

813 Pyxis. Two draped females addressed by two youths, draped, and holding sticks. Wants the cover 4½ *in. h.*

814 Rhyton, in the shape of a female Negro's head, perhaps Lybia, wearing the cidaris, ear-rings, and necklace. The neck terminates in a modius, on which is Cupid holding a fillet to Venus, each seated on a rock 9 *in. h.*

815 Female Head; face colour of the clay; the mouth terminating in a modius, with feathered ornaments; at the side two handles 6½ *in. h.*

816 Rhyton, in shape of the head of Ariadne, hair bound with an ivy-wreath; mouth resembling an œnochoe $7\frac{1}{2}$ *in. h.*

817 Rhyton, in shape of the head of Venus, surmounted with a sphendone, with a meander ornament $7\frac{1}{4}$ *in. h.*

818 Rhyton, in shape of a female head $6\frac{3}{4}$ *in. h.*

819 Œnochoe. Victory, draped and winged, flying, full-face, towards an altar, out of which rises a helix or honeysuckle, in her right hand a censer, in her left a phiale. *Engraved by Lenormant and De Witte, Elite des Monumens Ceramographiques, pl. XCIII* 1 *ft.* 3 *in. h.*

820 Œnochoe. The Indian Bacchus, seated on the two-humped or Bactrian camel, advancing to the right $4\frac{3}{4}$ *in. h.*

821 Œnochoe. Naked athlete, standing at a term, holding a strigil; before him a draped female, holding a tympanum 7 *in. h.*

822 Kelebe. Triclinium: bearded man holding a kylix; youth holding a barbitos, another holding a kylix. ℞ Draped youth playing on the double-flute; and two others, draped, holding sticks. Round the lip, frieze of animals 1 *ft.* 3 *in. h.*

823 Oxybaphon. Achilles wearing a helmet with single crest, and holding a lance and buckler, on which a snake is receiving a libation from Thetis; behind, Phœnix. ℞ Female, between two draped youths, holding a stick: area, a strigil 1 *ft.* 1 *in. h.*

824 Oxybaphon. Female, standing, holding a wreath before a seated female, holding a box and wreath; area, wreath and ball. Bacchus reclining on a couch; a Satyr holding a basket and lighting a candelabrum; a Bacchante, with the double-flute; area, a box and comic mask 1 *ft.* 2 *in. h.*

FIFTH DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN HARD STONE, &c.

Continued from page 51.

825 The Bull Apis, gradient, ringed *Dark porcelain; ½ in. l.*

826 Cat (*shau*); seated on the ground, her paws on two kittens, and two others on each side; ringed. Emblem of Bubastis *Dark blue porcelain; 1⅛ in. h.*

827 Cow of Athor, couchant to the left; wearing plumes and disk on its head: in bas-relief on a plate *Opaque glass imitation of jasper; 1 in. h., 1¼ in. w.*

828 Ox, with its legs tied under its belly *Red composition, imitating jasper; ¾—⅝ in. l.*

829 Calf, with its feet bound under its belly: in bas-relief *Imitation of jasper; 1⅛ in. l.*

830 Rams (*ba*) couchant; on its back a ring *Vitrified green steaschist porcelain; 1⅛ in. h.*

831 Ram; emblem of the god Chnumis or Amen Ra, as "soul" of the universe, walking *Blue porcelain; 2⅛ in. l.*

832 Hedgehog; on the base, spirals and other symbols *Light green porcelain; 1¾ in. l.*

833 Hare; emblem of Osiris, perforated. Fine work *Blue porcelain; 2 in. l.*

834 Hawk (*bak*); emblem of Horus: on its head a ring, broken *Blue porcelain; 1¼ in. l.*

835 Hawk (*bak*); on its back a ring *Blue porcelain; ¾ in. h.*

836 Plate; on it a hawk standing to the right; behind, a plug hole, as if it had been inlaid *Green porcelain; 1½ in. l.*

837 Ibis (*heb*); emblem of Thoth, couchant; its beak on a feather: ringed *Light blue porcelain; ⅞ in. l.*

838 Crocodiles (*emsaah*) ringed *Light blue porcelain; ⅞ in. l.*

839 Uræus (*ara t.*); emblem of female deities, walking; on its back a ring *Dull green porcelain; 2 in. h.*

840 Frog (*heka*); standing, profile to the right: has been inlaid *Opaque deep blue glass; 1 in. l.*

841 Frog; perforated *Deep blue porcelain;* $\frac{3}{8}$ *in. l.*

842 Frog on a Tree *Composition;* $\frac{7}{8}$ *in. l.*

843 Viper; ringed head and neck of *Olive coloured porcelain;* $\frac{3}{4}$ *in. l.*

844 Scarabæus (*cheper*); from the networks of mummies, perforated to attach rings *Dark blue porcelain;* $2\frac{1}{2}$ *in. l.*

845 Scarabæus *Porcelain;* 2 *in. l.*

846 Scarabæus, in flat bas-relief; on the base an inscription containing names and a genealogy *Deep blue composition;* 3 *in. l.*

847 Scarabæus; standing on a base pierced with three holes: from the outer bandages of a mummy *Blue porcelain;* $1\frac{1}{2}$ *in. l.*

848 Wings and Fragments of Heads, from the outer bandages of a mummy *Blue porcelain;* $2\frac{1}{5}$—$1\frac{3}{4}$ *in. l.*

849 Tat, or emblem of "Stability," in shape of a column or pilaster with four horizontal bars *Light blue porcelain;* $4\frac{1}{4}$ *in. h.*

850 Tats, or emblems of Stability. One of the amulets ordered by the Ritual to be placed at the throats of the mummies *Porcelain of various colours;* $1\frac{3}{4}$—$1\frac{3}{8}$ *in. l.*

851 Tat; behind, a line of hieroglyphs, "Said the Osiris (deceased) Utenmehi, the justified." *Blue glass;* $2\frac{3}{4}$ *in. h.*

852 Tat, or emblem of Stability *Blue porcelain;* 2 *in. h.*

853 Heart; above a ring *Light blue porcelain;* 1 *in. h.*

854 Disk and Plumes, with uræus and horns: amulet *Deep blue porcelain;* 1 *in. h.*

855 Two Plumes, amulet *Red composition;* $\frac{7}{8}$ *in. l.*

856 Terebra, or borer, hieroglyph of Sem; an "embalment" or "funeral" *Composition;* 1 *in. l.*

857 Papyrus Sceptres (*chu*). Amulets ordered to be placed at the neck of the mummies. From the outer networks *Blue and green porcelain;* $2\frac{1}{2}$—$1\frac{3}{8}$ *in. l.*

858 Abu, Latrunculus or Draughts-man, terminating in a human head; the hair of a darker colour *Blue porcelain;* $1\frac{1}{8}$ *in. h.*

859 Goddess; seated profile to the right; head attire broken off: has been inlaid *Opaque glass;* $\frac{1}{8}$ *in. l.*

860 Head and Neck from a figure which has been inlaid, profile to the left *Opaque glass; originally intended as an imitation of jasper:* $1\frac{1}{3}$ *in. l.*

861 Hand and Arm, which has formed part of some little inlaid figure *Light blue opaque glass;* $\frac{1}{8}$ *in. l.*

862 Arched Fragment from inlaying *Sapphire transparent glass;* $1\frac{5}{8}$ *in. l.*

863 Small Jar *Green porcelain;* $1\frac{5}{8}$ *in. h.*

864 Aryballos; on the neck a collar with two handles. Found in Etruria *Green porcelain; 2½ in. h.*

865 Sepulchral Figures of a person named Harmes. These figures called Ushbt or Shabti, and which were made according to the third chapter of the Ritual, Lepsius Todtenbuch, Taf. III. represent the deceased holding a hoe and pickaxe in his hand, and a seed-basket slung by a cord over his right shoulder, ready to sow in the Aahn-ru, or Elysium. Part of the formula only remains in the perpendicular line of hieroglyphs with which they are inscribed *Blue porcelain; 5¼ in. by 5¾ in. h.*

866 Sepulchral Figures of a Lady named Pa-hair *Green porcelain; 4¼ in. h.*

867 Sepulchral Figure of a person named Tesnecht *Blue porcelain; 3½ in. h.*

868 Sepulchral Figure of Naaru-en Bast-nefer, one line of hieroglyphs down the body *Blue porcelain; 5½ in. h.*

869 Sepulchral Figure of a person named Anch-hun-nefer; form of one perpendicular line below *Blue porcelain; 5¾ in. h.*

870 Sepulchral Figure of a person named Ra-uah-hat, surnamed Ptahmeri; round the body are nine lines of hieroglyphs, the chapter of the Ritual. About the close of the XXVI. dynasty, B.C. 546 *Blue porcelain; 7¼ in. h.*

871 Sepulchral Figures for Ptahmeri, officer of one of the Psammetichi, XXVI. dynasty *Blue porcelain; 7 in. l.*

872 Necklace of flat-round beads *Blue porcelain; 1 ft. ¼ in. l.*

873 Necklace of round Beads *Blue porcelain and glass; 9 in. l.*

874 Necklace of Bugles and globular Bead *Blue porcelain and glass; 16 in. l.*

ROMAN—EGYPTIAN.

875 Isis Hygia, standing, holds a sistrum in her right hand, and a water jug in her left one; in the front of her, on a low altar, are the two coiled-up serpents *Loadstone; ½ in. h., ⅜ in. w.*

876 Isis, with the young Horus on her lap *Cornelian, with Etruscan border; 7/16 in. h., ⅜ in. w.*

877 Head of Isis, as Canopus *Lapis lazuli; 7/16 in. h., ¼ in. w.*

878 Bust of Isis *Cornelian; ⅝ in. h., 5/16 in. w.*

879 Head of Isis, as Canopus *Onyx of three strata; ⅞ in. h., ½ in. w.*

880 Anubis Atyphallian, standing, with uplifted arms, in front of a pillar. On the reverse is the inscription RIAW. *Green jasper; ½ in. h., ⅜ in. w.*

881 The Sacred Hawk, with the crown of Osiris, standing on a low altar, holding a crook and scourge; in front of him is a mask in profile *Violet antique paste; $\frac{9}{16}$ in. h. $\frac{3}{8}$ in. w.*

882 Harpocrates leaning on his right arm (in which he carries the cornucopia) upon a cippus; at his side sits a dog, raising one of his fore paws, as if to interrupt the meditations of the god. A very fine gem *Dark onyx; $\frac{1}{16}$ in. h., $\frac{5}{8}$ in. w.*

INTAGLIOS.

Continued from page 57.

CUPID EROTES.

883 Eros, riding in a boat, shaped like a hen, holding a torch in one hand, and the reins in the other one *Nicolo; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

884 Cupid piercing a crab, near a rock, with a trident, which he holds in his right hand; in his left one he carries a wand *Violet antique paste; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.*

885 Eros striking a dog, which another Eros holds by the tail, with a pedum *Cornelian; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

886 Cupid caressing a hound that stands before him. Very finely executed *Sard; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

887 Cupid teaching a lion to beg. Very spirited *Very dark brown sard; $\frac{3}{8}$ in. h., $\frac{5}{8}$ in. w.*

888 Cupid, kneeling on the ground, teaching a bear to dance *Dark antique paste; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.*

889 Cupid, riding a bear, which he urges on with a whip; upon the ground is seated a second Eros, who appears to be dragging the reluctant animal forwards by the head *Violet antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

890 Cupid, making a fox jump at a bunch of grapes, which he holds in his hand *Brownish-yellow antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.*

891 Cupid, who holds a palm of victory in his left hand, lifting with his right one a hare, at which a hound is springing, by the tail *Red jasper; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

892 Cupid, mounting a ladder, which is placed against a tree *Blue antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

893 Cupid, with a basket of fruit on his left arm, holding a sprig of flowers in his right hand *Nicolo; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

894 Cupid, carrying a cornucopia on his left arm *Onyx of three strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

895 Cupid, leaning on a pillar, and holding a bunch of grapes in his right hand *Green antique paste, with blue stripes;* $\frac{1}{4}$ *in. h.,* $\frac{1}{4}$ *in. w.*

896 Cupid, holding a bunch of grapes in his left hand, and carrying a patera with fruit on his shoulder *Nicolo;* $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

897 Cupid, standing, holds a drinking cup in his hands
Hyacinth; $\frac{7}{16}$ *in. h.,* $\frac{3}{16}$ *in. w.*

898 Cupid, hurrying onwards, carries the pedum in his right hand, and an amphora on his left arm
Brownish-yellow antique paste; $\frac{1}{2}$ *in. h.,* $\frac{1}{2}$ *in. w.*

899 Cupid standing mournfully before a broken amphora
Light yellow sard; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

900 Cupid (clothed) standing *Light yellow sard;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

901 Cupid, seated on the ground, is seizing a dove, which is sitting on a hen-coop *Sard;* $\frac{1}{4}$ *in. h.,* $\frac{5}{16}$ *in. w.*

902 Cupid, whose one foot is caught in a trap, sits on the ground, weeping; in front of him, an Eros, with a staff in his hand, is endeavouring to release the god of love
Amethyst; $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

903 Cupid, seated, holding a mask in his hand
Dark antique paste; $\frac{5}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

904 Cupid, seated on a rock, holding a mask in his right hand
Brownish yellow antique paste; $\frac{7}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

905 Cupid, holding a pedum and a mask
Violet antique paste; $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

906 Cupid, holding a thyrsus and a mask
Brown antique paste; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

907 Cupid, playing on the double flute
Brownish yellow antique paste; $\frac{1}{2}$ *in. h.,* $\frac{5}{16}$ *in. w.*

908 Eros, while playing on the double flute, is borne through the air by a swan, which a second Eros, who stands underneath upon the ground, is leading by a bridle; behind the latter are a quiver and arrows *Plasma;* $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

909 Cupid offering up a sacrifice on a burning altar, placed in front of a circular temple, which is erected on a rock; within the temple is a statue of Venus; behind the edifice a tree
Onyx-like chalcedony; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

910 A similar composition to the above, with the following modifications: Cupid holds a torch in his hand, a dove is seated on the top of the temple, and on the tree is an eagle devouring prey. Most spirited *Brown sard;* $\frac{1}{2}$ *in. h.,* $\frac{1}{2}$ *in. w.*

911 Eros, with a patera in his hand, offering up a sacrifice before a statue of Priapus, which is placed beneath a tree. Only half of this paste is preserved

Green antique paste, with white and blue diagonal stripes; $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

912 Cupid wielding a stick, as if to strike some object

Hyacinth; $\frac{1}{2}$ *in. h.,* $\frac{1}{4}$ *in. w.*

913 Cupid fishing, and seated on a rock

Violet antique paste; $\frac{3}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

914 Cupid, seated on a rock, fishing, carries on his arm a basket, wherein to place the fish. An extremely spirited and finely executed composition *Sard;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

915 Three Erotes, seated in a boat with a mast; the first plays on the syrinx, the second on the double flute, and the third on the lyre *White and red striped sard;* $\frac{7}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

916 Two Erotes, in a boat with a mast; the one rowing, the other fishing *Sard;* $\frac{5}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

917 Two Erotes, seated in a boat with a mast; the one hoists a sail, while the other casts a net; on a rock is seated a third Eros, fishing *Sard;* $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

918 Small Boat, in which two Erotes, armed with shields, are fighting; a third Eros appears to have fallen overboard

Yellow antique paste; $\frac{1}{4}$ *in. h.,* $\frac{5}{16}$ *in. w.*

919 Cupid, with a torch in his hand, on the lower rim of a prize vase, which contains a palm of victory; opposite him, a skeleton is bending over the rim of the vessel. From Dr. Nott's collection. (*See Impronte di Monumenti Gemmarj. Cent. II. No.* 58)

Onyx; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

920 Lion carrying a winged genius, who holds a wreath in his right hand, and with his left arm encircles the neck of the beast

Sard; $\frac{9}{16}$ *in. h.,* $\frac{3}{4}$ *in. w.*

921 Genius, carrying a trophy on his shoulder

Nicolo; $\frac{1}{3}$ *in. h.,* $\frac{3}{8}$ *in. w.*

EROS AND ANTEROS.

922 Eros and Anteros erecting a trophy *Sard;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

CUPID AND PSYCHE.

923 Bust of Psyche, with a veil on the back of her head, and her hand grasping a butterfly. A portrait. Finely executed

Onyx of white and brown strata; $\frac{1}{3}$ *in. h.,* $\frac{3}{8}$ *in. w.*

924 Psyche offering up a sacrifice before a statue of Hercules, which is placed near a tree *Blue antique paste; ½ in. h., ⅜ in. w.*

925 Psyche, in the form of a butterfly, resting on a pomegranate blossom *Sard (changed by fire); ½ in. h., ⅜ in. w.*

926 Cupid, holding a bow and arrow in his left hand, and in his right one, Psyche, in the form of a butterfly. Most graceful *Sard; ⅜ in. h., 5/16 in. w.*

927 Cupid scorching Psyche with his lighted torch, over which he is holding her by the wings *Black jaspar; ⅜ in. h., ⅜ in. w.*

928 The same *Amethyst; 9/16 in. h., ⅜ in. w.*

929 The same *Cornelian; ⅜ in. h., 5/16 in. w.*

930 Cupid endeavouring to seize Psyche, who, in the form of a butterfly, rests on the ground *Brownish yellow antique paste; 7/16 in. h., 5/16 in. w.*

931 Cupid erecting a trophy; opposite him is Psyche, with her arms tied behind her *White antique paste; 5/16 in. h., 7/16 in. w.*

932 Cupid with his hands and feet chained to a pillar, on which Psyche, in the form of a butterfly, is resting *White antique paste; ⅜ in. h., 5/16 in. w.*

933 Cupid, with a stick in his hand, is endeavouring to force a rabbit down from a tree; Psyche, in the form of a butterfly, flutters on the ground before him *Cornelian; ½ in. h., 7/16 in. w.*

934 Cupid, with the head of a bull, singing to the lyre; behind him is a club, on which Psyche, in the form of a butterfly, is resting *Striped onyx; ⅜ in. h., ¼ in. w.*

935 Eros, with the butterfly, in front of an altar, over which the crescent moon is suspended; opposite him Anteros *Sard; 7/16 in. h., ½ in. w.*

936 Death's Head, over which flutters a butterfly *Cornelian; 9/16 in. h., ⅜ in. w.*

GRACES.

937 Three Graces, with their arms interlaced *Plasma; ½ in. h., ⅜ in. w.*

HELIOS.

938 Head of Helios, with a halo round it *Sapphire; ⅝ in. h., ⅝ in. w.*

939 Another, in profile *Yellow antique paste; 9/16 in. h., 7/16 in. w.*

940 Another *Onyx of three strata; ½ in. h., ⅜ in. w.*

941 Helios, standing, his head surrounded by a halo, holds a torch in his hand *Heliotrope; ⅜ in. h., ¼ in. w.*

942 Helios, borne through the clouds by the galloping quadriga; on the oblique edge of the stone are the twelve signs of the Zodiac. A most interesting gem *Cornelian; $\frac{11}{16}$ in. h., $\frac{3}{4}$ in. w.*

943 Helios on the sun-chariot, drawn by four rearing horses. Seen in front *Blue antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

944 Helios, his head surrounded by a halo, stands on the galloping quadriga, holding a whip in his hand
Green jasper; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

945 Helios, in the same position; over the sun horses is the crescent moon; beneath, are the letters; B. F. F. S.
Green jasper; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

946 Helios stands, holding a whip; his left arm is raised. Very fine
Cornelian; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

947 The rearing steeds of Helios shattering the chariot behind them
Cornelian; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

APOLLO.

948 Fine head of Apollo, crowned with laurels; front face
Hyacinth; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

949 Apollo, in profile *Sard; completed in gold.*

950 Head of Apollo, with a fillet
Yellow antique paste; $\frac{7}{16}$ in. h. $\frac{3}{8}$ in. w.

951 Head of Apollo, with flowing curls?
Blue antique paste; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.

952 Bust of Apollo, crowned with laurels; in front of him is a bow
Greenish antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

953 Apollo Toxotes, with the chlamys on his shoulder, holding a bow in his right hand, which, from the action of his left arm, he appears just to have drawn
Brownish yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

954 Apollo, advancing, with the bow in his right hand; at his side is a buck *Brown antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

955 Apollo, standing, with the bow and arrows in his left hand, supports with his right the forefeet of a deer, which is raising itself on its hind legs in front of him
Onyx of three strata; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

ANTIQUE CAMEOS.

Continued from page 58.

PORTRAITS OF ROMAN EMPERORS.

956 Head of Agrippa. Very spirited
Sardonyx of brown and white strata; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

957 Head of the youthful Augustus. A splendid work by a very clever hand
Sardonyx of whitish-yellow and brown strata; $\frac{3}{4}$ *in. h.,* $\frac{1}{2}$ *in. w.*

958 Head of Augustus, which, although minute, is exquisitely modelled
Sardonyx of yellowish and white strata; $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

959 Very finely executed head of Augustus
Sardonyx of yellowish and white strata; $\frac{7}{8}$ *in. h.,* $\frac{11}{16}$ *in. w.*

960 Head of Julia. Very fine workmanship
Splendid onyx of three strata, set with diamonds;
1 *in. h.,* $\frac{11}{16}$ *in. w.*

961 Bust of Julia. Exquisite workmanship
Sardonyx of white and brown strata; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

962 Another *Splendid onyx of three strata;* $\frac{15}{16}$ *in. h.,* $\frac{13}{16}$ *in. w.*

963 Portrait of Livia in the character of Ceres, with a veil on the back of her head, and wheat-ears above the stephane. The head is surrounded by a wreath bound with ribbons. For conception and execution, this work may rank with the finest productions of Grecian art. At the back of the stone is a portrait of Augustus by a later hand
Sardonyx of fine transparent white and brown strata;
$1\frac{3}{16}$ *in. h.,* 1 *in. w.*

964 Head of Livia, exquisitely executed. The Empress is represented in the character of Juno, with a veil on the back of her head; on her forehead is a crown ornamented with stars; and having a medallion in the centre, the portrait of Augustus in intaglio
Opaline; 2 *in. h.*

965 Head of Tiberius
Sardonyx of white and brown strata; $\frac{5}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

966 The two Heads of Germanicus and Tiberius
Sardonyx of white and brown strata; $\frac{1}{2}$ *in. h.,* $\frac{9}{16}$ *in. w.*

967 Portrait of Agrippina; very finely executed
Splendid onyx of three strata; $\frac{1}{2}$ *in. h.,* $\frac{1}{8}$ *in. w.*

968 Bust of Agrippina the younger. Very fine workmanship
Splendid onyx of three strata; $1\frac{1}{2}$ *in. h.,* $1\frac{1}{8}$ *in. w.*

969 Head of the youthful Nero
Sardonyx of brown and white strata; $\frac{3}{4}$ *in. h.,* $\frac{9}{16}$ *in. w.*

970 Head of Galba, in profile. Exquisite workmanship. From the Church Treasury at Troy
Fine sardonyx of white and brown strata; $\frac{7}{8}$ *in. h.,* $\frac{3}{4}$ *in. w.*

971 Head of Domitia
Sardonyx of white and brown strata; $\frac{1}{2}$ *in. h.,* $\frac{1}{2}$ *in. w.*

972 Head of Adrian
Splendid antique turquoise-like paste; $1\frac{1}{8}$ *in. h.,* $\frac{7}{8}$ *in. w.*

973 Head of Antinous. Finely executed
Sardonyx of white and brown strata; 1 *in. h.,* $\frac{11}{16}$ *in. w.*

974 Head of Commodus covered with the lion's skin, worked in raised gold, with antique bronze-setting

975 Head of Julia Domna
Sardonyx of white and brown strata; $\frac{11}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

976 Another. Finely executed
Sardonyx of white and brown strata; $\frac{1}{2}$ *in. h.,* $\frac{5}{16}$ *in. w.*

977 Bust of Julia Domna, with a fillet of antique gold, ornamented in front with a garnet
Agate-onyx of various strata; 3 *in. h.,* 2 *in. w.*

978 Heads of Severus Alexander and of Julia Mammea
Splendid onyx of three strata; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

979 Bust of an Empress (probably Marciana), with the stephane and rich head gear. Artistically executed *Emerald;* $\frac{3}{4}$ *in. h.*

980 Head of Cleopatra. Greek-Egyptian
Sardonyx of whitish and yellowish strata; $\frac{5}{8}$ *in. h.,* $\frac{9}{16}$ *in. w.*

981 Another. Exquisite workmanship
Sardonyx of black and white strata.

982 Half-length figure of an Empress, with a veil on the back of her head, and a cornucopia in her hand
Splendid onyx of three strata; $1\frac{3}{4}$ *in. h.,* $1\frac{1}{4}$ *in. w.*

ORNAMENTS IN IVORY.

ETRUSCAN AND GREEK.

983 Couching Lion, with open jaws, in which the teeth and tongue are finely worked; enamelled eyes, and a smooth, close mane. Very spirited execution. Etruscan workmanship. $4\frac{1}{2}$ *in. l.*

984 Splendid ivory Head of the youthful Bacchus. The artist has expressed in the features, a certain joyousness and roguishness, which are in perfect keeping with the god's character. The treatment of the hair is exquisite. This head probably served as a box, as the opening at the back of the head, and the groove for a lid, indicate. Etruscan workmanship 2 *in. h.*

985 Head of a Tiger, which probably served as an ornament. This head is executed in an extremely natural and characteristic manner, and indisputably belongs to the finest antique works in ivory, which have descended to us. $2\frac{1}{2}$ *in. l.*

986 Hollow Handle, with figures in relief, now broken in two; on one piece is Mercury standing, with large wings on his shoulders, the petasus on his head, and the caduceus in his hand. On the other is a naked Ephebus, with a herpe in his hand: perhaps Perseus. Very old Etruscan workmanship $5\frac{1}{4}$ *in. l.*

987 Handle of a Knife; formed like a Hermes, with the bust of Pan $3\frac{3}{4}$ *in. l.*

988 Trunk of a Tree, to which a human skeleton is bound. An extremely rare and interesting composition $3\frac{1}{3}$ *in. l.*

989 Hemi-spherical ivory Handle; on the front of which is Bacchus with the thyrsus in his left hand: and a bunch of grapes in his right, which a panther is endeavouring to reach: on the right shoulder of the god is seated Cupid. On the back of the handle stands a Satyr, with an amphora on his arm $4\frac{3}{4}$ *in. l.*

990 Round Box with a lid; on the cover are a female portrait in bas-relief, and two Cupids; between the latter is an object like a fox-trap, at which one of the Cupids appears to be striking with a club. Etruscan workmanship $1\frac{1}{4}$ *in. h.*

991 Similar Box, but without the cover: on the curve is Hymen upon a couch; in front of him is a torch; behind him, a kneeling Cupid holding a wreath $1\frac{1}{4}$ *in. h.*

992 A Handle; the upper part of which forms a horse's head. Extremely characteristic

993 Statuette of Harpocrates; the lower portion of the figure is wanting. Very spirited $1\frac{1}{2}$ *in. h.*

994 Statue of Ceres, with a wheat-sheaf beside her. This little statuette, of which the most minute details are neatly executed, indisputably belongs to the most finished of antique works in ivory, and is particularly worthy of admiration on account of the masterly treatment of the garments $3\frac{3}{4}$ *in. h*

995 Round and hollow Handle, ornamented with four heads of the Medusa, with their tongues hanging out. In the antique style $3\frac{1}{2}$ *in. h.*

996 Fragment of a square ivory Plate, which formed one side of a box, with a representation in relief of a lion mangling a goat. Etruscan workmanship $4\frac{1}{8}$ *in. l.*

997 Similar Plate, with a fragmented representation of animals fighting. Another fragment, representing two jesting Satyrs. Fragment of a handle, with palmette ornament. Etruscan workmanship

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WORKS OF GREEK, ETRUSCAN, AND ROMAN MASTERS.

IN BRONZE.

Continued from page 61.

998 Lamp, in the form of a she-panther, roaring, with her teats hanging down. The neck of the lamp projects from the breast; upon the back is the opening for the reception of oil. A chain for the suspension of the lamp goes from the neck to the tail of the animal $9\frac{1}{2}$ *in. l.*, $5\frac{1}{2}$ *in. h.*

999 Lamp, on the handle of which is a mask, with a rich growth of hair. Very fine workmanship. Formerly in the possession of the Empress Josephine 9 *in. l.*

1000 Lamp, the handle of which is in the form of a lion's head $4\frac{3}{4}$ *in. l.*

1001 Phantastically composed Lamp: the handle consists of the fore-part of a horse and ends by winding round and round in an upward direction; upon it are perched two birds, one over the other $6\frac{1}{2}$ *in. h.*, 5 *in. l.*

KEYS AND LOCKS.

1002 Large Key, with three wards; of very complicated mechanism, and fine workmanship. Found in the neighbourhood of Lyons $6\frac{1}{2}$ *in. l.*

1003 Key, with a fine handle, ornamented with pierced work $4\frac{1}{8}$ *in. l.*

1004 Key, of an elegant shape, and of complicated mechanism. Fine patina $4\frac{1}{2}$ *in. l.*

1005 Similar Key 4 *in. l.*

1006 Key, of a complicated shape, with a bent, comb-like bit 4 *in. l.*

STEEL-YARDS AND WEIGHTS.

1007 A Steel-yard, with four hooks. The weight is in the form of a finely executed, ivy-wreathed bust of Mercury, with the winged hat. Found at Simier, near Nice

1008 A very gracefully formed head of Cupid, with a frontlet: upon the head is a handle. The head served as a weight $3\frac{1}{4}$ *in. h.*

1009 A remarkable finely modelled Female Head, of the most beautiful Greek type, with flowing hair, which is encircled by a broad diadem. The ears are adorned with ornaments; and the neck with a twisted chain. Upon the centre of the head, which is hollow, is a moveable flap attached to a hinge, that constitutes part of the head-dress, and closes a round aperture. At the side of this aperture are two handles, to which was probably attached a suspension chain. A very rare, torquoise-like patina. From Vulci $4\frac{1}{4}$ *in. h.*

1010 Bust of a Bacchante, the rich hair wreathed with ivy, and a panther's skin over the left shoulder. Upon the head are an aperture and a handle, as in the preceding instance $4\frac{1}{4}$ *in. h.*

1011 A remarkably fine Female Head; the tresses of hair are bound by a diadem; the ears adorned with round appendages; around the neck is a twisted chain, strung with phalli. Upon the angular-lined head is a round aperture; and upon the diadem are two wing-like handles for a suspension chain. Fine patina $3\frac{3}{4}$ *in. h.*

1012 A very finely modelled female head, with a tress-like diadem encircling the forehead; the head is hollow, and its back part forms an oblong-square aperture along the neck, formerly covered by a slide $1\frac{3}{4}$ *in. h.*

WEAPONS, AND HORSE-GEAR.

1013 A winged head of Medusa, in relief, upon a circular plate, which served as the omphalos of a shield. It is of the finest Greek type, and of remarkably beautiful execution 5 *in. dr.*

1014 The upper part of a bronze Standard (?) 9 *in. l.*

1015 Four Axle-pins of a Roman car, the heads of which bear expressive silver masks, surrounded with wreaths. One of these pins is still complete, and has an oblong aperture, through which to fix a bolt. Found in Hungary. $3\frac{3}{4}$ *in. dr.*

METAL MIRROR.

1016 A metal Mirror, discovered in a grave at Chiusi, in the year 1826, and published by Micali (Monum. p. servire alla Storia d. ant. popoli, T. XLVI. 1.), with the words: "Castor e Polluxe amorevolmente abbracciati da un' altra figura d'ignoto nome." Gerhard (Etruscan Mirrors, I. 56. I.) recognizes in these figures Cabiric deities, in the presence of Minerva, and Venus with the Cista mystica. According to the Etruscan inscriptions engraved above the different figures, the following is the subject of the composition upon this mirror: Chalucasa, "the brazen," (Talos) beardless, leans upon Kasutru (Castor), whom he encircles with his left arm, and upon Palututre (Pollux), around whom his right arm is entwined. He advances towards Minerva, who, helmeted, and armed with the lance, is glancing at Venus (Turan); the latter stands at the right extremity of the scene, in a stooping attitude, and has just opened a little box, probably to take medicaments from it. From the explanation of Panofka (Archælog. Zeitung. Jahrg. IV. S. 317), it would appear, doubtless, that it is a representation of the death of Talos, for the Etruscan name Chalucasa, as a surname of Talos, signifies "Chalcas," miner; and his embracing the two Dioscuri, recalls his manner of receiving strangers. This mirror indisputably belongs to the most interesting compositions of this kind

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FICTILE VASES
FROM GREECE AND ITALY.

Continued from page 62.

1017 Apulian Amphora. Heroum in white; in it a hero, draped in a chlamys, and wearing a petasus, seated, and receiving a libation from a youth holding an œnochoe: area, two greaves. On one side Cupid or Bacchus Smilax, holding an ivy branch and festoon of flowers; on the other, a draped female, Venus, holding a mirror and wreath; before her an alabastron: on the neck a female head issuing out of foliage. ℞ A stele tied with black and white fillets, on each side a female holding a mirror; one holds a bunch of grapes, the other a wreath

2 *ft.* 6 *in. h.*

1018 Calpis. Draped youth, leaning on a stick, holding a crown, conversing with a draped female holding a box; area, a girdle. Perhaps Venus and Adonis 1 *ft.* 2½ *in. h.*

1019 Calpis. Two draped females, one holding a basket of fruit and crown, standing; the other, seated on a rock, holding a mirror 1 *ft.*

1020 Amphora, with handles terminating in snakes' heads and masks of the Gorgon. Heroum, with Ionic capitals, coloured white; in it a seated female, holding a tympanum, receiving a libation from a youth wearing a red chlamys, holding a fan and œnochoe: on each side a female, one holding a thyrsus, and crown or fillet. ℞ Stele tied with fillets; female on each side holding a mirror and fillet or basket 2 *ft.* 3 *in. h.*

1021 Amphora, with side and upright handles. Female, draped, seated on a rock, holding an ivy wreath, and crown. ℞ Female head 11 *in. h.*

1022 Amphora, with side and upright handles, and four upright heads, in Phrygian bonnets. Pan, holding a wreath and basket of fruit, and naked nymph at a lavacrum or laver. ℞ Draped female, seated, and naked female standing 10 *in. h.*

1023 Oxybaphon. Draped female, holding a phiale at a term. ℞ Cupid 6 *in. h.*

1024 Œnochoe. Bacchus, his drapery falling behind him, holding a thyrsus, crown, and wreath, advancing to an altar, followed by Cupid, playing on the double flute 1 *ft.* 1 *in. h.*

1025 Œnochoe. Female head in a net-work: area, a fillet. 10 *in. h.*

1026 Lecythus. Youth, drapery over his arm, and stick, holding a pigeon on a term 11 *in. h.*

1027 Lecythus. Naked youth, holding a tympanum, and draped female, holding a basket, at a term 11 *in. h.*

1028 Lecythus. Draped Bacchante, holding a tympanum 10 *in. h.*

1029 Aryballos. Cupid, naked, holding a tympanum, leaning on a square pillar, or term: area, a fillet 8 *in. h.*

1030 Aryballos. Head of a Bacchante; area, an ivy flower 6 *in. h.*

1031 Aryballos. Naked boy, his body bound with a belt of bells, and crowned with myrtle; perhaps Bacchus, holding a wreath and branch of ivy, crawling on the ground 4½ *in. h.*

1032 Aryballos. Female, seated on a rock, draped, holding a basket and crown; area, ivy leaf and flower 6½ *in. h.*

1033 Aryballos, without handle. Head and arms of a dancing Bacchante; area, an ivy flower 4½ *in. h.*

1034 Aryballos, without handles. Female head, in a coif. Fine work 5 *in. h.*

1035 Aryballos. Female head, in an opisthosphendone and antefixal ornament 3 *in. h.*

1036 Cover of a Vase. On it are scrolls; and it is surrounded by a lecythus, on which is a coifed female bust, holding up a mirror to the face 6 *in. h.*

1037 Skyphos. Bacchante, draped, holding a basket of fruit, and a bunch of grapes; area, a flower. ℞ Head in a kekryphalos $4\frac{1}{2}$ *in. h.*

SIXTH DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN HARD STONE, &c.

Continued from page 66.

LOT

1038 Necklace of blue bugles *Blue porcelain and glass; 4 ft. 8 in. l.*

1039 Blue Bugles, kebtsenef, and blue enamel on glass beads *Blue porcelain and glass; 21 in. l.*

1040 String of bugles; ten tats, one emblem of life, eight beads, and one Typhon *Blue porcelain and glass; 16 in. l.*

1041 Beads, spherical, imitating eyes *Yellow glass, imitation of onyx; $26\frac{1}{2}$ in. l.*

1042 Two strings of conical Bugles *Opaque glass blue, red, and grey; $1\frac{1}{2}$ in. l.*

1043 Sundry Beads, among them some in shape of leaves, flowers, figs, &c. *Blue porcelain*

1044 Cylinder; Symbolical eye (*uta*), in open work *Blue porcelain; $\frac{3}{8}$ in. l.*

1045 Penannular Rings *Shell, alabaster; $1\frac{1}{4}$ in. dr.*

1046 Pair of Ear-rings in shape of the God Chnum (Jupiter Chnebis), set as ear-drops, with stands and rings, and necklace of blue bugles, glass beads; a plate, on which is Horus, between Isis and Nephthys; an ape, a frog, a clasp, or counterpoise of a collar; two lions and a ram-headed hawk; set with gold frames, and clasp of Etruscan workmanship. These were formerly presented by the Prince of Canino to the Queen Hortense, having been found at Vulci *Blue porcelain.*

1047 Ba, or Soul, as a human-headed hawk, flying, with outstretched wings *Gold; 2 in. w., 1⅞ in. h.*

1048 Finger Ring, in shape of bunch of a flower and two buds of the papyrus bound, surmounted by the bust of Mut, the mother goddess, surmounted by the head attire pschent *Blue porcelain; ⅞ in. h.*

1049 Plate of a ring; on it, in open work, the goddess Taher (Thoueris), crowned with a disk, and holding a sword *Blue porcelain; ¾ in. l.*

1050 Finger Ring, bearing the name of Amenophis III., XVIII. dynasty *Green porcelain; ⅞ in. l.*

1051 Finger Ring; plate in shape of a cartouche, on it curious symbols *Blue porcelain; ¾ in. l.*

1052 Finger Ring, small plate; on it an uncertain subject: prenomen of Rameses II. *Blue porcelain; ⅞ in l.*

1053 Ring; on the plate a bunch of water-flowers *Purple porcelain; 1 in. dr.*

1054 Finger Ring; subject indistinct *Purple porcelain; ⅝ in l.*

1055 Scarabæus; name of "Amen Ra" *White steaschist; ⅝ in. l.*

1056 Scarabæus; name of "Amen Ra, the lord;" in a modern setting *Green steaschist; ¼ in l.*

1057 Scarabæus; name of "Amen Ra, the lord" *White steaschist; ½ in. l.*

1058 Scarabæus; name of "Amen Ra, the lord" *Blue steaschist; 1¼ in l.*

1059 Scarabæus; name of "Amen Ra, the lord." In an ancient setting *Blue steaschist; ½ in. l.*

1060 Scarabæus; name of "Amen Ra, the lord" *Green steaschist; ½ in. l.*

1061 Scarabæus; name of "Amen Ra, the lord;" and lotus bud *Green steaschist; ⅜ in. l.*

1062 Base of Scarabæus; name of Amen Ra, the lord" *Green steaschist; ⅜ in. l.*

1063 Scarabæus; name of "Chons, the lord" *Green vitrified steaschist; ½ in. l.*

1064 Scarabæus; name of "Chons" *Green steaschist; ⅜ in. l.*

1065 Scarabæus; ram of Chnumis, or "Amen" *White steaschist; ⅞ in. l.*

1066 Scarabæus; "the Cheper (*Creator*), type of Amen" *Dark steatite; ⅝ in. l.*

1067 Scarabæus; "Phtha, the living lord of Truth" *Green steaschist; ½ in l.*

1068 Scarabæus; "Phtah, the giver of life." Part of ancient setting remaining *Dark steaschist.*

1069 Scarabæus; "Ptah, the lord of truth." Above the winged globe *Hut*, or "the Morning Sun." In a modern setting *Heliotrope; $\frac{5}{8}$ in. l.*

1070 Cowrie; cow of Athor, Harpocrates and fish *White steaschist; $\frac{3}{4}$ in. l.*

1071 Scarabæus; Ra (the Sun), kneeling, holding palm-branches and uræi *White steaschist; $\frac{5}{8}$ in. l.*

1072 Scarabæus; Ra, and a feather *White steaschist; $\frac{5}{8}$ in. l.*

1073 Scarabæus; boat of Sun and other symbols *Green vitrified stone; $\frac{1}{2}$ in. l.*

1074 Scarabæus; "may the Sun's boat go peaceably" *White steaschist; $\frac{5}{8}$ in. l.*

1075 Cowrie; hind parts of two lions, united, supporting the Sun *Green steaschist; $\frac{1}{2}$ in. l.*

1076 Rectangular Amulet; on each side the *ua* or Ra, or boat of the Sun, going *Dark steatite; $\frac{3}{4}$ in. l., $\frac{1}{2}$ in. w.*

1077 Scarabæus; cynocephalus and jar, "obedient to Thoth" *White steaschist; $\frac{1}{2}$ in. l.*

INTAGLIOS.

Continued from page 70.

APOLLO.

1078 Apollo, with the chlamys on his shoulder, standing in front of the sacred laurel-tree, at the foot of which is the lyre. *Onyx of three strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1079 Apollo, standing, holds a branch of laurel in his hand *Sardonyx of three strata; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1080 Apollo Mantis, seated on a circular altar, holding in his hand a branch of laurel, round which serpents are coiled. *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1081 Apollo, as an oracle-deity, reposing, his left arm on a pillar, holds in his left hand a sceptre, ornamented with tæniæ and in his right a branch of laurel *Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1082 Apollo Musagetes, dancing and singing to the lyre *Green antique paste, with blue and white stripes; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

1083 The same *Green antique paste; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

1084 Apollo Musagetes, in flowing garments, seated on an ornamented throne, with winged griffin's feet, playing on the lyre; in front of him, on a wreathed altar, stands the tripod of Apollo. Finely executed with an Etruscan border

Light sard; $\frac{13}{16}$ in. h., $\frac{13}{16}$ in. w.

1085 Apollo, clothed with the chlamys, carrying a lyre, above a wreathed stele, on his left arm; on the other side is a high and lighted tripod. The workmanship is exquisite, and of the best period *Extremely fine Nicolo; $1\frac{3}{8}$ in. h., $\frac{15}{16}$ in. w.*

1086 Fragment.—Apollo with the lyre; in front of him is a Muse. Finely executed *Cornelian; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

1087 Apollo, standing, holds the lyre, which rests upon the ground, with his left hand; and with his right draws an arrow from the quiver at his back? *Blue antique paste; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.*

1088 Apollo Cytharodus, seated on a rock, holding the lyre, which rests against his thigh, in his left hand

Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in w.

1089 Apollo Cytharodus, standing, with the lyre on his arm; in front of him is a bow *Dark brown antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1090 Apollo, lightly clad, with the chlamys, carrying the lyre on his left arm; at his side is a lighted tripod placed on a stele

Cornelian, with white strata; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.

1091 Apollo, seated on a rock, clasping his knees with his hands; behind him is the lyre *White antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1092 Apollo reposing his left arm on the lyre, holds a patera in his right hand, over a griffin at his side

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1093 Apollo, standing, arrayed in the chlamys, straining the strings of his lyre

Dark antique paste, with white stripes; $\frac{11}{16}$ in. h., $\frac{5}{16}$ in. w.

ATTRIBUTES OF APOLLO:—LYRE—GRIFFIN.

1094 Lyre, the handles of which are formed by dolphins and the sounding-board by a sleeping deer

Blue antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1095 Lyre, decorated with ribbons; the sounding-board is ornamented on either side by dolphins

Dark yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1096 Lyre, decorated with ribbons *Blue antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in.w.*

1097 Lyre, with three masks in front of it

Yellow antique paste, mounted in gold; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

1098 Couched Griffin
Green antique paste, with blue stripes ; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.

1099 The same *Yellow antique paste ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

1100 Sitting Griffin *Fine red sard ; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

1101 Griffin, standing *Brownish-yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

MARSYAS.

1102 Apollo, standing with the lyre ; Marsyas appears to kneel on the ground at his side *Imitation of Nicolo ; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

1103 Marsyas, represented as Silenus, seated on the ground, with his arms bound to a pine-tree *Yellow antique paste ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1104 The same *Dark antique paste ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

1105 Scythian, who, by order of Apollo, is on the point of flaying Marsyas ; he has bound a strap around the foot of Marsyas, which is the only part of the body that is visible. Executed in an extremely spirited manner
Sard (fragment) ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

HYACINTHUS.

1106 Hyacinthus flinging the quoit, with the inscription: VAKIN⊙OC. A very ancient composition *Nicolo ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

MUSES.

1107 Muse, entirely arrayed, seated, carrying the lyre on her left arm. A very fine gem *Cornelian ; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

1108 Muse, seated, with a scroll of parchment
Amethyst ; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

1109 Muse, meditating, seated in an arm chair
Brown antique paste ; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1110 Muse, standing, straining the lyre ; behind her, on a pillar, is a statue of Minerva. A fragment. Finely executed.
Nicolo ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1112 Muse, seated in front of a mask of Pan with large horns, which is placed on an ithyphalian pillar. Finely executed
Chalcedony ; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

1113 Calliope, her left foot placed on the capital of an Ionian pillar, reading a manuscript
Brownish yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

1114 Calliope ; her right foot placed on a stone, reading a manuscript
Violet antique paste ; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1115 Melpomene, seated on a rock, holding a tragic mask in her hand. Very fine *Fine red sard completed in gold ; $\frac{15}{16}$ in. h., $\frac{3}{4}$ in. w.*

1116 Head of Thalia, with a mask on her forehead
Violet antique paste ; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

1117 Another *Brown antique paste ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1118 Another *Brown antique paste ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1119 Thalia, seated, holding a mask in her right hand ; another one lies on the ground before her
Dark antique paste ; $\frac{7}{16}$ in h., $\frac{5}{16}$ in. w.

1120 Terpsichore, leaning against a pillar, and the lower portion of her figure clad with a chiton, straining the strings of her lyre. A splendid gem *Plasma ; $\frac{15}{16}$ in. h., $\frac{11}{16}$ in. w.*

HECATE. LUNA. DIANA. ACTÆON.

1121 Hecate represented as Diva Triformis, holding torches, swords, and scourges, in each of her six hands ; on either sde of her is a hound *Plasma ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1122 Head of Luna. Most likely a portrait
Onyx of three strata ; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.

1123 Head of Luna, near which is the crescent moon ; also the inscription : SARHCAE *Nicolo ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

1124 Head of Sèlene, above the crescent moon
Hyacinth ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1125 The crescent Moon, surrounded by seven stars
Cornelian ; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

1126 Statue of the Ephesian Diana
Turquoise like jasper ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1127 Head of Diana
Brownish yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

1128 Head of Diana, with the bow and quiver
Violet antique paste ; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

1129 Another *Hyacinth ; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

1130 Portrait of Diana, carrying the crescent moon upon her head
Brown antique paste ; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

1131 Diana, with bow and quiver at her back, stands, clad in a short hunting dress, her right hand, in which she holds a bough, reposing upon a pillar, whilst her head rests upon her left hand, as if in deep meditation *Cornelian ; $\frac{13}{16}$ in. h., $\frac{1}{2}$ in. w.*

1132 Diana, in the garb of a huntress, having just drawn her bow, seizes a fresh arrow with her left hand
Yellow antique paste ; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

1133 Diana, running at full speed, accompanied by a dog, aims an arrow at a stag *Violet antique paste; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1134 Actæon, attacked by the hounds. Very fine *Light sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

MERCURY.

1135 Bearded Head of Hermes Trismegistus *Brown antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1136 Head of a youthful Mercury, covered with the petasus, behind which is the caduceus *Green antique paste; $\frac{3}{8}$ in. h., $\frac{5}{8}$ in. w.*

1137 Head of a youthful Mercury, covered with the petasus *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

1138 Another *Brownish yellow antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1139 Head of Mercury, behind him is the caduceus. A portrait *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1140 Head of Mercury, with the petasus *Yellowish brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1141 Bearded and expressive head of Mercury, covered with a small petasus, in the middle of which the wings are visible *Sard; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

1142 Youthful Mercury, clothed in the chlamys and petasus, stands, holding the caduceus in his right hand. With an Etruscan border *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1143 Mercury, with the modius on his head, holding in his right hand a branch of palm tree, and in his left the caduceus: at his feet is a dog, looking upwards *Lapis lazuli; $\frac{13}{16}$ in. h., $\frac{9}{16}$ in. w.*

1144 Head of Mercury; behind it is the caduceus. Most likely a portrait *Nicolo (changed by fire); $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1145 Hermes, seated on a rock, with the caduceus in his hand. A splendid gem *Brownish onyx; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1146 Mercury, seated on a rock, his head covered with the petasus. holding the caduceus in his right hand *Nicolo; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

1147 Mercury, seated on a rock, his head covered with the petasus, holding the purse and caduceus *Nicolo; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1148 Mercury, with winged shoes, seated on a rock, holding the caduceus in his right hand *Cornelian; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

1149 Mercury, with the sleep-bringing switch in his hand, seated on a rock *Cornelian; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1150 Similar Composition to the above, with the difference, however, that Mercury has also wheat-ears in his hands, and that in the front of him is the tortoise

Heliotrope ; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1151 Mercury, seated on a rock, holding the sleep-bringing switch

Black antique paste, with white stripes, set in gold ;

$\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1152 Mercury, seated on a rock ? This paste has suffered much

Yellow antique paste ; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1153 Mercury, with the purse in his right hand, and the chlamys and caduceus on his left arm. Also the letters OM? VOOIIII

Chalcedony ; $\frac{1}{8}$ *in. h.* $\frac{7}{16}$ *in. w.*

1154 Mercury, standing, with the purse and caduceus in his hands

Cornelian ; $\frac{1}{2}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1155 Mercury, holding the purse in his right hand, and in his left the chlamys and caduceus *Black onyx ;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1156 Mercury, standing, holds the purse and caduceus ; at his side is a cock *Nicolo ;* $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

1157 Mercury, holding a purse in his right hand, and the chlamys and the caduceus on his left arm *Nicolo ;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1158 Mercury, with winged petasus on his head, holding in his right hand, on which a cock is perched, a purse, and in his left the caduceus ; at his side is a scorpion

Plasma ; $\frac{3}{4}$ *in. h.,* $\frac{7}{16}$ *in. w.*

ANTIQUE CAMEOS.

Continued from page 72.

UNKNOWN HEADS.

1159 Bust of a Child with a wreath of flowers and ivy-leaves round its shoulders. Finely executed *Blueish chalcedony ;* $3\frac{1}{4}$ *in. h.*

1160 Bust of a Child. Beautifully executed

Blueish chalcedony ; $2\frac{1}{8}$ *in. h.*

1161 Bust of a Child *Blueish chalcedony ;* $2\frac{1}{2}$ *in. h.*

1162 Bearded Portrait in profile

A deceptive imitation in paste of the finest sardonyx of three strata ; $\frac{11}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1163 Bust of a Man with a coat of mail, on which is the head of Medusa. Exquisite workmanship
Sardonyx of three strata; $\frac{15}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1164 Youthful Head, with Ammon's horns. Portrait
Sardonyx of two strata; $\frac{15}{16}$ *in. h.,* $\frac{15}{16}$ *in. w.*

1165 Man's Head, front face; executed in high relief. Portrait. This work belongs to the most exquisite productions of glyptic art *White onyx;* $1\frac{3}{8}$ *in. h.,* $\frac{7}{8}$ *in. w.*

1166 Unknown male Portrait
Green antique paste; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1167 Man's Head, with a cock's comb and beard; not unlike the head of a cock *Green antique paste;* $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1168 Head of a Philosopher *Plasma;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1169 Another *Sardonyx of red and white strata;* $\frac{5}{16}$ *in. h.,* $\frac{1}{4}$ *in. w.*

1170 Head of an Egyptian *Green antique paste;* $\frac{5}{8}$ *in. h.,* $\frac{9}{16}$ *in. w.*

1171 Head of an Ethiopian. Very finely executed
Sardonyx of black and white strata; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1172 Large antique Paste, found at Pompeii, in the shape of an oval shield of a very brilliant green colour; in the middle of which is the head of a warrior covered with a very fine helmet, in relief. Round the edge of the cameo are the shield-nails. These, as well as the warrior's head, have a thin covering of silver, so laid on, that the original green colour of the glass is everywhere seen through it. This specimen is unique
3 *in. h.,* $2\frac{3}{8}$ *in. w.*

1173 Head of a yonng Girl; front face
Blueish chalcedony; $\frac{9}{16}$ *in. h.* $\frac{1}{2}$ *in. w.*

1174 Head of a young Girl, with parted hair
Fine brown sard; $\frac{7}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1175 Female Head, front face; with parted hair
Amethyst; 1 *in. h.,* $\frac{5}{8}$ *in. w.*

1176 Female Head; antique paste, the ground violet, the figure white
$\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1177 Female Head, with an extremely rich, and neatly-worked head-gear. Splendid execution
Sardonyx of brown and white strata; $\frac{5}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1178 Fine female Head, exquisitely executed. Found in a vase at Vulci *Muscle shell;* $\frac{5}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1179 Female Head. Portrait
Sardonyx of three strata; $\frac{1}{2}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1180 Another *Blue antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1181 Female Bust

Antique paste, the ground violet, the figure in an imitation of sardonyx; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

1182 Female Bust, executed in sardonyx of two strata; the lower one, which is brown and transparent, forms the breast and garment; the upper one, which is black, is employed for the head and head-gear. A portrait. The workmanship very delicate *In antique gold setting; $\frac{9}{16}$ in. h.*

ORNAMENTS IN IVORY.

GREEK AND ETRUSCAN.

1183 Four Geese. Etruscan workmanship

1184 A small and delicately executed Portrait—the head of a woman

1185 Five Buttons, which have become turquoise-coloured

1186 Two large Dice

1187 Four smaller Dice

1188 A Spoon, neatly worked; and a head-pin, with a female head

1189 A Style, spirally twisted; and another one coloured green

1190 A Spatula and a needle

1191 Four Hair-pins

1192 Four Hair-pins

1193 Shepherd's Pipe, cut out of the tooth of a boar

1194 Long Tessera, with the inscription, VICTOR

1195 Round Tessera, on one side of which is a laurel wreath, and on the other the inscription, II. OAYNIII. B.

1196 Long Tessera, with the inscription, NYMF IV.

1197 Long Gladiator's Tessera, with the inscriptions, ΓILODAMVS. —GELLI.—SP·K·QVI.—N·PO·M·CRA

1198 Long Gladiator's Tessera, with the inscriptions, CN·POM·M·CR —HERACL·FO—MVCI—SP·K·QVIN

1199 Long Gladiator's Tessera, with the inscriptions, SERVILIVS— CLEMES. SP·K·IAN.—TI·CLAV·CN·PISON

1200 A Tessera, with the inscriptions, ARTIVS. CAILI.—CIA·DEII

1201 The following nine fragments belonged probably to an antique Roman box, and are very interesting :—

1 A Panther, standing before a vase, above a hand holding a cornucopia, from which fruit (apples and pears) fall 5 *in. h.*, $2\frac{1}{2}$ *in. w.*

2 Cupid, fragment. Very fine 5 *in. h.*, 2 *in. w.*

3 Figure of a Youth, with drapery over his arm, leaning on a column $4\frac{7}{8}$ *in. h.*, $2\frac{1}{4}$ *in. w.*

4 Cupid, in a running position, his head cowned with a wreath, holding a drapery over his head, at his feet two panther's feet, one of them holding in his claws a wreath, above a thyrsus and a cantharos 5 *in. h.*, 3 *in. w.*

5 Silenus' Head, crowned with vine-leaves 5 *in. h.*, 2 *in. w.*

6 Another, much damaged 4 *in. h.*, 2 *in. w.*

7 Three fluted Columns 5 *in. h.*, $1\frac{1}{4}$ *in. w.*

ANTIQUE GLASSES.

EGYPTIAN.

1202 Papyrus Sceptre (*chu*); perforated; worn as an appendage to a necklace. Opaque black glass, with white and red stripes 1 *in. h.*

1203 Heart (*Hat*). Amulet placed on the mummies to aid in preserving the heart in Hades. Striped blue, yellow and white $\frac{7}{8}$ *in. h.*

1204 Jug, one-handled. Opaque black glass, with white arabesques in relief $\frac{3}{4}$ *in. h.*

1205 Another. Transparent blue glass $\frac{5}{8}$ *in. h.*

EARLY GREEK AND ETRUSCAN.

These Glasses have generally been found in Etruscan tombs.

1206 Amphora, with coloured zigzag ornaments, the colours much oxidised; the glass is of an irridescent, silvery appearance 6 *in. h.*

1207 Amphora, fluted, the colours very much oxidated; beautifully irridescent 5 *in. h.*

1208 Amphora, ornamented with palmettes in blue, yellow, and black; fragmented, both handles wanting, and a piece of the bottom $4\frac{1}{2}$ *in. h.*

1209 Amphora, dark blue; fragmented; the neck is wanting 4 *in. h.*

1210 Another. Zigzag ornaments, in light blue and yellow, upon dark blue ground. This specimen is beautifully preserved, the colours looking quite fresh $2\frac{3}{4}$ *in. h.*

1211 Another. Fluted riband ornaments, in light blue and yellow, upon dark blue ground; colours looking very fresh; piece of the neck wanting $2\frac{5}{8}$ *in. h.*

1212 Another. Fluted, ornamented with zigzags in yellow and light green, dark blue ground; colours well preserved $3\frac{3}{8}$ *in. h.*

1213 Another. Zigzag ornaments in light green and yellow, upon blue ground; one of the handles is wanting $2\frac{1}{2}$ *in. h.*

1214 Another. Light green and yellow ornaments, upon blue ground; colours oxidated $2\frac{1}{4}$ *in. h.*

1215 Another. Fluted, zigzag ornaments in light green and yellow, upon dark blue ground $2\frac{1}{4}$ *in. h.*

1216 Another. Fluted, zigzag ornaments, much oxydised; of silvery appearance $2\frac{1}{2}$ *in. h.*

1217 Aryballos; waved blue and white. Very beautiful 2 *in. h.*

1218 Œnochoe, yellow scales on blue ground, lip of the neck white, the handle a tiger's head $4\frac{1}{4}$ *in. h.*

1219 Œnochoe of lapis lazuli colour, of beautiful shape $2\frac{1}{4}$ *in. h.*

1220 Alabastron Vase, scale ornaments of light green, yellow and white upon dark-blue ground, very fine, and remarkable for its size 7 *in. h.*

1221 Another, zigzag ornaments in light blue and yellow upon dark-blue ground, the colours have not suffered in the least from oxydization, and are extremely vivid $6\frac{1}{8}$ *in. h.*

1222 Another, palmette ornaments, colours much oxydized, irridescent, silvery appearance 5 *in. h.*

1223 Another, dark opaque colour, oxydized $4\frac{3}{4}$ *in. h.*

1224 Aother, zigzag ornaments, light green and yellow, irridescent $3\frac{3}{4}$ *in. h.*

1225 Another, fluted, zigzags in white and yellow upon blue ground, irridescent $3\frac{7}{8}$ *in. h.*

1226 Another, dark opaque colour, three white stripes running round the body on the neck, and near the bottom $4\frac{1}{2}$ *in. h.*

1227 Circular Cup, imitation of the brown and white striped sardonyx; very interesting specimen, from the close resemblance to the real stone $3\frac{1}{4}$ *in. h.*, 5 *in. dr.*

1228 Another, imitation of the brescia marble; very fine 1 *in. h.*, $4\frac{1}{2}$ *in. dr.*

1229 Another, spiral lacework, with brown border; highly interesting $1\frac{1}{8}$ *in. h.*, 5 *in. dr.*

1230 Circular Plate, deep green-coloured; very interesting specimen, from having been formed on the lathe. Beautiful and unique $1\frac{1}{8}$ *in. h.*, $6\frac{1}{2}$ *in. dr.*

1231 Circular Cup, ribbed, amber colour; very beautiful $2\frac{3}{4}$ *in. h.*, 5 *in. dr.*

1232 Oviform Vase, of a fine amethyst colour; found near Nismes $5\frac{1}{2}$ *in. h.*, 20 *in. circ.*

1233 Alabastron Phial, amethyst-colour $4\frac{5}{8}$ *in. h.*

1234 Alabastron Phial, green ground, ornamented with gold, white and purple stripes. A unique specimen 6 *in. h.*

1235 Circular Cup, of a garnet colour $1\frac{1}{2}$ *in. h.*, $2\frac{7}{8}$ *in. dr.*

1236 Phial, in blue glass; elegant shape $3\frac{1}{4}$ *in. h.*

1237 Armlet, in beautiful blue glass 3 *in. dr.*

1238 Another, sea-green $3\frac{1}{8}$ *in. dr.*

1239 Beads (two), one ribbed of blue glass, with light green in the centre; the other striped with red and white, upon green ground

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FICTILE VASES

FROM GREECE AND ITALY.

1240 Skyphos. Bacchante, holding a wreath and basket; area, a flower. R. A youth, holding a torch and wreath 4 *in. h.*

1241 Kelebe. On each side a head in a kekryphalos $3\frac{1}{4}$ *in. h.*

1242 Kelebe. On each side a head in a kekryphalos 3 *in. h.*

1243 Kelebe. Waved pattern $2\frac{3}{4}$ *in. h.*

1244 Deep Phiale. Female head, in a kekryphalos, surrounded by a waved border 7 *in. dr.*

1245 Lekanis. On the cover, two female heads, each in a kekryphalos, and two helices $4\frac{1}{2}$ *in. h.*

1246 Rhyton, terminating in a dog's head. On the neck, a Silenus, Comos, or Oinos, holding a wine skin, and inverted thyrsus, and a draped Bacchante, perhaps Methe, holding a phiale and a fillet

1247 Rhyton, in shape of the head of a gryphon, pierced at the extremity. Upon the neck is painted a woman, seated on a rock; she is turning leftwards, and holds a mirror and dish, in which are branches. A branch of myrtle, a crown, and a small fillet lie beside her. From the Basilicata, Durand's collection, No. 1291 7¼ *in. h.*

1248 Rhyton, terminating in the head of a gazelle. On the neck, a naked youth, holding a basket, fillet, thyrsus, &c. 8 *in. h.*

1249 Lecythus. Ornamented with a network and wave pattern 6 *in. h.*

1250 Lecythus; network, in white and red, upon a pale red ground, representing its case 2¾ *in. h.*

1251 Pyxis, cylindrical. Cover ornamented with wave pattern, and egg-and-tongue ornament 2½ *in. h.*

1252 Vase, in shape of a leg, wearing an endromis, or hunting-boot 6½ *in. h.*

WHITE FIGURES.

1253 Lecythus. Head of Venus, amidst three flowers of the convolvolus 6 *in. h.*

1254 Œnochoe. Reeded body; on the neck a pigeon 6½ *in. h.*

1255 Apulian Lecythus. Pigeon, amidst tendrils and flowers 6¼ *in. h.*

1256 Apulian Lecythus. Wreath of grapes, and of myrtle 5½ *in. h.*

SEVENTH DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN HARD STONE, &c.

Continued from page 80.

LOT

1257 Scarabæus; "subject," or "bard of Thoth" *Blue steaschist; ½ in. l.*

1258 Scarabæus; "Truth," feather, and uræus *White steaschist; ½ in. l.*

1259 Frog; on the base *Ma;* "Truth," set as a ring *Blue porcelain; ⅜ in. l.*

1260 Scarabæus; "Selk" *Green steaschist; ⅜ in. l.*

1261 Scarabæus; Selk and Baal *White steaschist; ¾ in. l.*

1262 Scarabæus; Bar, or Baal, standing; full face
Green vitrified terracotta; 1⅛ in. l.

1263 Scarabæus; "Osiris, the living lord." Modern setting
Green steaschist; ⅜ in. l.

1264 Scarabæus; crown of Osiris (*atf*), and hieroglyph "life"
Yellowish-green steaschist; ⅝ in l.

1265 Scarabæus; Harpocrates and "Good" twice repeated
White steaschist; ⅝ in. l.

1266 Smoother; Horus—Harsiesi *Blue steaschist; 1⅛ in l.*

1267 Oval; on base, Bar (Baal), and two serpents; on the back Ra-men-chebi, "the Sun, placer of the lower country," royal prenomen twice repeated *Green steaschist; ¾ in. l.*

1268 Scarabæus; Bar (Baal), a crocodile, cow's head, and hand
Green steaschist; 1⅜ in. l.

1269 Scarabæus; "The Hut, living resplendence of the upper and lower world!" *Green steaschist; ½ in. l.*

1270 Cowrie; right symbolic eye in outline *White steaschist; ⅜ in. dr.*

1271 Scarabæus; right symbolic eye *Glass paste; ⅞ in. l.*

1272 Scarabæus; ape and other symbols. In a modern setting
Green steaschist; ½ in. l.

1273 Scarabæus; feather, ape and uræus *White steaschist; ½ in. l.*

1274 Scarabæus; lion *White steaschist; ⅝ in. l.*

1275 Scarabæus; lion on a plinth *Blue steaschist; ½ in. l.*

1276 Scarabæus; lion couchant on the base: a sphinx couchant, and the word 'Lord,' (*neb*). *White vitrified steaschist; ½ in. l.*

1277 Scarabæus; on base, lion devouring a man; set as a ring
Dark steatite; ½ in. l.

1278 Scarabæus; lion and gazelle *Green steaschist; ⅝ in. l.*

1279 Scarabæus; lion, feather, and disk. *Green steaschist; ½ in. l.*

1280 Scarabæus; disk, lion, and scorpion *White steaschist; ⅝ in. l.*

1281 Scarabæus; lion, gazelle, and crocodile *Blue steaschist; ⅝ in. l.*

1282 Smoother; sphinx, wearing the pschent, uræus, man and jar
White steaschist; ⅞ in. l.

1283 Scarabæus; sphinx, lotus, and papyrus sceptre. "Lord of the upper and lower world" *Dark steaschist; ⅞ in. l.*

1284 Scarabæus; sphinx, wearing plumes and vase
Green steaschist; ⅜ in. l.

1285 Scarabæus; sphinx, sword and winged serpent
Green steaschist; ⅜ in. l.

1286 Scarabæus; on the base cat and feather *Green steaschist; ½ in. l.*

1287 Human Head; cat wearing a collar. "Bast, the lady"
Green porcelain; ¾ in. h.

1288 Scarabæus ; horse going to the right *Green steaschist ; ½ in. l.*

1289 Oval ; gazelle and palm branch *White steaschist ; ¾ in. l.*

1290 Scarabæus ; hawk, serpent, and 'eternal'
Green vitrified steaschist ; ⅜ in. l.

1291 Scarabæus ; hawk, and other emblems *Blue porcelain ; ⅜ in. l.*

1292 Scarabæus ; owl, crook, and basket *White steaschist ; ½ in. l.*

1293 Scarabæus ; goose, emblem of Seb, symbol of life, &c.
White steaschist ; ⅞ in. l.

1294 Scarabæus ; scorpion and crocodile, emblems of Sebak and Selk
White steaschist ; ⅝ in. l.

1295 Scarabæus ; two crocodiles, emblems of Sabek
Green steaschist ; ⅜ in. l.

1296 Scarabæus ; crocodile and bird *Gray steaschist ; ⅝ in. l.*

1297 Two Cowries ; on each a fish eating a water-plant. Modern setting as a ring

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INTAGLIOS.

Continued from page 85.

MERCURY.

1298 Mercury, with the chlamys on his shoulder, and resting his right arm on a pillar, holds in his right hand a patera, in which is a ram's head, and in his left the drooping caduceus
Nicolo ; 9/16 in. h., ½ in. w.

1299 Mercury, whose left arm leans upon a pillar, holding a patera, in which is a ram's head, in his left hand, and in his right the chlamys and caduceus
Sard ; mounted in antique gilt bronze ; ½ in. h., ⅜ in. w.

1300 Mercury, with the chlamys on his shoulder, and resting his left arm upon a pillar, holds in his left hand a patera, in which is a ram's head, and in his right the drooping, sleep-beguiling switch ; in front of him is a cock
Brownish sard ; ⅝ in. h., ½ in. w.

1301 Mercury, hurrying onwards, clad with the chlamys, winged petasus and winged shoes, looks backwards at the caduceus, which he holds in his right hand, in front of him, on the ground, is a vase containing a branch of palm-tree
Dark brown sard ; 7/16 in. h., ⅜ in. w.

1302 Hermes Nomios, the god of flocks, with the purse and caduceus, riding on a ram *Violet antique paste ; ½ in. h., 5/16 in. w.*

1303 The same *Cornelian ; ½ in. h., ⅜ in. w.*

1304 Mercury advancing, carrying the caduceus in his right hand, and, in his out-stretched left, the little Bacchus
Brownish sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1305 Mercury, clad with the chlamys and petasus, carrying the little Bacchus on his out stretched hands; on the ground is a reversed drinking vessel *Violet antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1306 Mercury, seated on a rock, his head covered with the petasus, holding the caduceus in his right hand; at his feet sits a little Pan, stretching out his hand at a syrinx, which hangs on a tree, over his head *Red jasper; $\frac{9}{16}$ in. h., $\frac{5}{8}$ in. w.*

1307 Caduceus placed between two cornucopiæ, beneath which are a globe and a rudder *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

1308 Winged Foot and a Caduceus
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

1309 Foot, covered with a winged sandal; also a winged Caduceus
Cornelian; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

ESCULAPIUS, HYGIEA, TELESPHORUS.

1310 Bust of Esculapius, crowned with laurel; in front of him is a staff, round which a serpent is wreathed *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1311 Esculapius, holding the serpent-staff in his right hand
Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1312 Esculapius, leaning on the serpent-staff
Sardonyx of three strata; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.

1313 The same *Dark brown sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1314 Esculapius, holding the serpent-staff in his right hand; there are the letters AƆΩΣ *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1315 Hygiea, a fine gem *Hyacinth coloured sard; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1316 Esculapius and Hygiea, with their attributes, standing side by side *Green antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1317 Telesphorus, standing *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

BACCHUS.

1318 Head of the bearded Bacchus
Dark brown sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

1319 Head of the bearded Bacchus, crowned with ivy
Sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

1320 Head of the bearded Bacchus. Finely executed
Nicolo; $\frac{11}{16}$ in. h., $\frac{9}{16}$ in. w.

1321 The same, front face. Beautifully engraved
Nicolo; $\frac{13}{16}$ in. h., $\frac{9}{16}$ in. w.

1322 Bearded Bacchus, in flowing garments, which reach down to his feet, advances, carrying the thyrsus and cantharos
Green antique paste, with white and blue stripes; $\frac{11}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1323 Bearded Bacchus, with the thyrsus and cantharos: beneath is the inscription L. VOLCEIVMP. AVLVM. An extremely old and beautiful composition *Striped onyx;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1324 Bearded Bacchus, in flowing garments, holding the cantharos in his right hand and the thyrsus in his left. Beautifully conceived and executed *Chalcedony;* $\frac{5}{8}$ *in. h.,* $\frac{7}{8}$ *in. w.*

1325 Head of the Youthful Bacchus, crowned with ivy. On one side of the ring are letters *Antique silver ring;* $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

1326 Extremely fine Head of the Youthful Bacchus, crowned with grapes. Front face *Splendid hyacinth;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1327 Head of the Youthful Bacchus, crowned with grapes. Front face *Brownish yellow antique paste;* $\frac{3}{8}$ *in. h.,* $\frac{5}{6}$ *in. w.*

1328 The same *Emerald;* $\frac{1}{2}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1329 The Three Nymphs of Nysa in front of the Little Bacchus, who is seated on the ground. Very finely executed
Striped onyx; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1330 The Youthful Bacchus, standing under a vine, holds in his left hand the thyrsus, and in his right, the cantharos; at his side is the panther *Nicolo;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1331 Youthful Bacchus, standing, holds in his right hand the thyrsus, and in his left, the cantharos above the panther, who looks upwards *Sardonyx of white and brown strata;* $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

1332 Youthful Bacchus, holding in his left hand the thyrsus, and in his right the cantharos, out of which the panther at his feet is drinking *Violet antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1333 Youthful Bacchus, leaning on a pillar, holding the thyrsus in his right hand *Brown antique paste;* $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1334 Youthful Bacchus, holding the drinking-cup in one hand, and flourishing the thyrsus with the other, rides on the tiger
Dark antique paste; $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1335 Youthful Bacchus, naked, holding the cantharos in his right hand and the thyrsus in his left. At his side is the panther. Opposite him stands Demeter, crowned with wheat-ears, holding in her hand what appears to be a bough
Dark yellow antique paste; $\frac{9}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1336 Leucothea holding a drinking-cup in her hand, out of which the Youthful Bacchus, who is seated on a rock, beneath a tree, is drinking; behind the tree is a priapus-herme. Fine gem
Very fine sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1337 Bacchus, standing, with the thyrsus in his hand; front face
Green antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

1338 Bacchus, whose left arm leans upon a pillar, holding an œnochœ in his uplifted right hand, and a bunch of grapes, at which a squirrel is jumping, in his left. Very fine
Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1339 Bacchus holding the thyrsus in his right hand, and an œnochœ in his uplifted left one; three owls are flying around him. An extremely interesting composition *Sard; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

1340 Bacchus holds a bunch of grapes in his right hand. Very rude
Cornelian, set in antique bronze; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1341 Bacchus, standing, holding the cantharos in his right hand and the thyrsus in his left; at his side is a panther
Sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1342 Bacchus, standing under a grape-vine, with the chlamys on his back, holding a patera in his hands; before him, on the ground, is a little Priapus-herme
Violet antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1343 In an arbour of vine, covered with grapes, stands Bacchus with the cantharos, and Ariadne with the thyrsus; on either of the outer sides of the arbour is an Eros?
Violet antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

1344 Bacchus, whose left arm leans upon a pillar, holding the thyrsus in his left hand and the cantharos in his right; at his side is a panther. Very artistic. With an Etruscan border
Striped onyx; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

1345 Drunken Bacchus, holding the thyrsus in his right hand and the cantharos in his left. Extremely fine
Nicolo; $\frac{1}{16}$ in. h., $\frac{5}{8}$ in. w.

ARIADNE.

1346 Head of Ariadne; front face
Black jasper, in antique gold setting; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.

1347 Head of Ariadne
Dark antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1348 The same, crowned with vine-leaves and grapes. Very finely executed *Sardonyx of brown and white strata; $\frac{5}{8}$ in h., $\frac{3}{8}$ in. w.*

1349 Head of Ariadne, in profile, crowned with ivy; in front of it are wheat-ears *Blue antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1350 Bacchus, seated, holding the thyrsus in his left hand; Ariadne appears to stand beside him
Brownish yellow antique paste; $\frac{5}{16}$ in. h., $\frac{5}{8}$ in. w.

SILENUS.

1351 Heads of Silenus and of a Faun *Sard; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

1352 Head of Silenus, crowned with ivy *Plasma; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in w.*

1353 The same *Dark antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

1354 Bust of Silenus, crowned with ivy; front face. Most artistically executed *Fine sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1355 Very expressive Silenus Mask *Sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

1356 Silenus-Mask and Faun's Mask. Bifrons
Dark antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

1357 Very expressive Silenus Mask, crowned with ivy; front face
Brownish yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1358 Silenus-Mask and a Satyr's. Bifrons *Sard; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

1359 Silenus, with the gesture of the good Augur; a half-length figure. (*See Impronte di Monumenti Gem. Cent. IV. No.* 39.)
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1360 Silenus, seated, holding in either hand a stick, such as is used in the game of sticks. A splendid gem
Sardonyx of brown and white strata; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1361 Silenus, seated, holding a flute in either hand; front face
Dark antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1362 A drunken Silenus, carrying the thyrsus on his shoulder, rides an ass, which a Satyr is driving
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

1363 Silenus, seated, crowned with ivy, holding in his left hand the thyrsus, and with his right raising a patera to his lips. A splendid gem *Fine sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

1364 Silenus, in an attitude of repose, with his left arm leaning on a lyre *Violet antique paste; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

1365 Silenus, carrying the pedum on his shoulder, and the cantharos in his right hand: on the ground before him is an unknown object. Most successfully executed. *Sard; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1366 A druken Silenus, holding in his hand what appears to be a torch, leans on a Bacchante, whose neck his arm encircles
Dark antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1367 Silenus, standing, leans on the thyrsus, and holds in his right hand a bunch of grapes; on a pedestal beside him, is an amphora, ornamented with a bas-relief, which represents a panther with a thyrsus; over the amphora is a vine

Green antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

1368 A drunken Silenus, with the thyrsus on his shoulder, riding an ass, which is led by a Satyr, who carries a thyrsus. Most spiritedly conceived, and artistically executed

Striped onyx; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

1369 The same, not so well preserved

Dark brown antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

1370 Silenus, bearded, cowering down in front of a vase, on which a panther appears to be represented

Brownish-yellow antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

1371 Silenus, leaning on a pillar, holds what appears to be a bunch of grapes *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

1372 Bacchus, standing under a vine covered with grapes, his left arm rests on a herme, and in his left hand he holds a bunch of grapes over a little Bacchus, who is seated on the ground

Antique paste (imitation of Nicolo); $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

1373 Silenus, blowing the double flute, in front of a statue of Priapus, which is placed on a pillar, surrounded by a hedge; behind the statue stands a faun, pouring a libation into a patera on the ground

Cornelian, in antique silver setting; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

1374 Bacchante, with the thyrsus on her arm, sacrificing at a low and burning altar; in front of her stands Silenus, holding in his uplifted hands the cantharos and grapes, as if they were destined for the sacrifice. Very fine

Light sard; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

ANTIQUE CAMEOS.

Continued from page 87.

SACRIFICE.

1375 Wreathed Sacrificial-Slaughterer, leading a bull, decked with flowers and tæniæ, by a cord passed through its nostrils, to a burning altar; behind appears the head of the sacrificial priest. (Fragment.) *Reddish agate; $2\frac{3}{4}$ in. h., $2\frac{1}{4}$ in. w.*

1376 Bearded head of a Priest; the back of which is covered. Very fine workmanship *Onyx (changed by fire); $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.*

1377 In front of a burning Altar, ornamented with wreaths, stands an athlete, clothed with a chlamys, sacrificing from a patera; on the ground behind him is an œnochoe. An exquisite composition *Sardonyx of brown and white strata; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.*

MASKS.

1378 On an oval stone are four very expressive and finely executed Masks, arranged in pairs, between which is the name, CYPΠΠΙΔHC, written in large letters. Very interesting *Sardonyx of two strata; $1\frac{3}{16}$ in. h., $\frac{15}{16}$ in. w.*

1379 Splendid Comic Mask, front face, executed in high relief *Magnificent hyacinth; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

1380 Comic, bald-headed Mask, front face *Cornelian-like onyx; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

1381 A very characteristic Comic Mask, front face *Sardonyx of three strata; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1382 Comic Mask, executed in high relief. A very interesting monument of the high development of glyptic art in antiquity *Brown jasper; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1383 A bald-headed Comic Mask. Splendidly executed *Light green antique paste; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

1384 Bearded Silenus-mask, front face. Very expressive and finely executed *Cornelian-like onyx; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

1385 Silenus-mask, finely executed, front face *Green jasper; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1386 A very expressive and artistically-executed Silenus-mask, front face *Dark hyacinth; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

1387 Expressive Silenus-mask *Sardonyx of white and brown strata; $\frac{5}{8}$ in. h., $\frac{1}{4}$ in. w.*

1388 Dionysian Mask, crowned with vine-leaves; beneath is a lyre. In the old style *Onyx of three strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1389 Two ivy-crowned, expressive Bacchanalian Masks, with ruby eyes. Exquisite workmanship *Cornelian-like onyx; $\frac{1}{2}$ in. h., $\frac{3}{4}$ in. w.*

1390 Tragic Mask, in profile *Red jasper, on chalcedony; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.*

1391 Mask-like Head, front face *Sardonyx of brown and white strata; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w*

1392 Bearded Mask, front face *Dark antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

1393 A group of five Actors, with masks on their heads; three of them are seated on one side, near a Hermes; the two others stand opposite them; behind is a servant employed in taking masks out of a basket. Very artistically executed
Splendid onyx of three strata; $\frac{1}{2}$ in. h., $\frac{7}{8}$ in. w.

1394 Upper Body of an Actor, with the chlamys on his shoulder, holding a mask, and looking complacently on to the stage. Very fine representation *Chalcedony; $1\frac{1}{4}$ in. h., 1 in. w.*

GOLD ORNAMENTS.

GREEK AND ETRUSCAN.

1395 Necklace, consisting of links in the form of wheat grains; at both ends are pendants, with convex garnets; in the middle is a rosette, to which a finely-formed female head is attached. Etruscan workmanship

1396 Very delicately-worked Fibula, at the point of which are two sphinxes

1397 Very delicately-worked Fibula, on which are Cupid, with the patera and syrinx in his hands, a duck, and a sphynx; the ground on which they stand is ornamented with flowers. Etruscan workmanship

1398 A pair of extremely fine Ear-rings, of Greek workmanship, which represent Ganymedes being carried away by the eagle. These ear-rings indisputably belong to the finest remains of Grecian ornamental workmanship

1399 A pair of very finely-worked filagree Ear-rings, of Etruscan origin

1400 Another pair

1401 An exquisitely-worked filagree Ear-ring, with two couched and winged sphinxes. Etruscan workmanship

1402 Very finely-worked filagree Ear-ring, with a little human head

1403 An Ear-ring, consisting of a rosette, in the middle of which is a ruby, cut in cabochon; there are two delicate chains from which a Cupid, holding in his hands the torch and patera, is suspended. Etruscan workmanship

1404 An Ear-ring, in the form of a Cupid, with a grotesque head-dress; on his breast is the bulla; in his one hand a patera, in his other, a wine-vessel. Etruscan workmanship

1405 An Ear-ring, in the form of a Cupid, with a grotesque head-dress; holding the patera and œnochoe. Etruscan workmanship

1406 An Ear-ring, in the form of a Cupid

1407 An Ear-ring, in the form of a Cupid, with his legs bent backwards

1408 A little Fibula

1409 A little Ear-ring, in the form of a hairy and bearded Silenus, with the patera

1410 Two finely worked Ear-rings, ornamented with lion's heads. Very spirited

1411 An exquisitely-worked Ear-ring, ornamented with a very expressive lion's head

1412 Two Ear-rings, ornamented with dog's heads

1413 An Ear-ring, with a Negro's head, in onyx

1414 Pair of Ear-rings, consisting of spiral-shaped twisted hoofs, with pendants set in turquoise

1415 Two Ear-rings: golden hoops, with amethyst pendants

1416 Two Ear-rings, with pearl pendants

ANTIQUE GLASS.

EARLY GREEK AND ETRUSCAN.

Continued from page 90.

1417 Egyptian Hawk, on transparent blue glass; the surface is covered with small cavities, in some of which there are still some gold incrustations perceivable, probably the blue glass was studded with these gold specks, to imitate the pyrites of the lapis lazuli. Roman-Egyptian work, unique $\frac{3}{16}$ *in. h.*, $\frac{13}{16}$ *in. w.*

1418 Palmette Ornament and Bird, on dark blue glass, in red, white, and yellow incrusted; Roman $\frac{7}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1419 Head of Bacchus, on an octagon-tablet, in white, light green, red and blue. Roman. Set in gold, as a ring $\frac{1}{3}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1420 Parrot, on dark blue glass, incrustation, of red, green, and yellow colours, with gold fillet; round shape. Set as a gold ring $\frac{5}{8}$ *in. dr.*

1421 Vine Leaf, on semi-opaque blue glass; lapis lazuli colour; incrustation of green enamel, in gold fillet. A real work of art; oval form. Set as a gold ring $\frac{5}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1422 Lizard, on semi-opaque blue glass; lapis lazuli colour; incrustation of green enamel in gold fillet. Oval form. Set as a gold ring $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1423 Fish, of various colours, on white ground $5\frac{1}{8}$ *in. h.*, $9\frac{1}{8}$ *in. w.*

1424 Fish, of various colours, on white ground 5 *in. h.*, 7¼ *in. w.*

1425 Twenty-six pieces of glass, with incrustations, of a variety of colours

UNCOLOURED GLASS.—ROMAN.

1426 Cinerary Urn, with cover, of the most beautiful irridescent colours, and uninjured; found in the neighbourhood of CARTHAGE. Contains the incombustible linen in which the body was wrapped previously to its being burned 13 *in. h.*, 31 *in. circ.*

1427 Cinerary Urn, with cover; found in the same tomb as the foregoing lot (uninjured). Contains calcined human bones, and those of an animal, supposed to be of a warrior and his horse 11½ *in. h.*, 26 *in. circ.*

1428 Cinerary Urn, two-handled, with cover; in the interior, figures of boys are painted in gold; contains bones. From Horace Walpole's Collection; particularly described in Dr. Conyers Middleton's Antiquities 9 *in. h.*, 22½ *in. circ.*

1429 Cup, circular, ribbed, and elegantly shaped 5 *in. h.*, 7½ *in. dr.*

1430 Vase, with one handle; oviform body. Very elegant shape 7 *in. h.*

1431 Vase, with two handles; globular form 7¼ *in. h.*

1432 Vase, with one handle; globular form 3 *in. h.*

1433 Bottle, globular form, with long neck; at the lower part of the bottle there is a spout 5 *in. h.*

1434 Bottle, globular form, with long neck 4¼ *in. h.*

1435 Another, similar 4 *in. h.*

1436 Another, similar 4½ *in. h.*

1437 Another, globular form, with long neck, silvery irridescent colour 3¼ *in. h.*

1438 Another, similar 3¼ *in. h.*

1439 Another, similar 3¼ *in. h.*

1440 Another, similar 3⅛ *in. h.*

1441 Another, similar 2¾ *in. h.*

1442 Another, similar 2¼ *in. h.*

1443 Another, similar 2¼ *in. h.*

FICTILE VASES.

FROM GREECE AND ITALY.

Continued from page 91.

MODELLED BLACK WARE.

1444 Phiale Omphalotes. Round the interior are four quadrigæ, each driven by a winged figure of Victory, and preceded by a small figure of Cupid, flying in the air. In the first chariot is Minerva, having before the horses a winged serpent; in the second is Diana, having a stag before the horses; the third is Mars, whose chariot is preceded by a wild boar; and last, Hercules, whose chariot is preceded by a hind. A remarkably well preserved and interesting specimen, of spirited workmanship. These have been stamped from a mould $7\frac{1}{4}$ *in. dr.*

1445 Askos. Reeded body; mask of Silenus, crowned with ivy, full face. Durand's Collection, No. 1345 $4\frac{1}{4}$ *in. h.*

1446 Small Jug, with spout, in shape of a lion's head 3 *in. h.*

1447 Askos. Spout in shape of a lion's head, and crown. Durand's Collection, 1052 $2\frac{1}{2}$ *in. h.*

1448 Cup, on a stand, with two handles in shape of ram's heads, mæander border and tendrils

1449 Olpe. Reeded body, twisted handle $4\frac{1}{2}$ *in. h.*

1450 Olpe. Reeded body $3\frac{1}{2}$ *in. h.*

1451 Diota. Reeded body 6 *in. h.*

1452 Olpe. Reeded body; at the base of handle, a head of Pan $5\frac{1}{2}$ *in. h.*

1453 Œnochoe. At the base of the handle, head of a Satyr, crowned with ivy $6\frac{1}{2}$ *in. h.*

1454 Olpe. Body reeded 3 *in. h.*

1455 Olpe. Body reeded $3\frac{1}{2}$ *in. h.*

1456 Aryballos. Body reeded 3 *in. h.*

1457 Skyphos. Body reeded $4\frac{3}{4}$ *in. h.*

1458 Pinax. Stamped egg-and-tongue and circular ornaments, disposed like rays $1\frac{1}{2}$ *in. h.*

1459 Similar Vase $1\frac{1}{2}$ *in. h.*

1460 Œnochoe. Body fluted slightly. Style of Nola $8\frac{1}{2}$ *in. h.*

PLAIN BLACK VASES.

1461 Lekanis. Round the cover, a red band 4½ *in. h.*
1462 Lekanis. Recurved handles 4½ *in. h.*
1463 Apulian Stamnos. Stamped antefixal ornaments 6 *in. h.*
1464 Kylix. Stamped bands 4½ *in. h.*
1465 Kylix. Incised bands. Etruscan ware 5 *in. h.*
1466 Skyphos. Red foot 3¼ *in. h.*
1467 Skyphos 2⅝ *in. h.*
1468 Skyphos. Vertical handles 2¼ *in. h.*
1469 Lekanis; body of 1⅛ *in. h.*
1470 Cantharos. Nolan ware 3 *in. h.*
1471 Cantharos. Double moulded handles 5¼ *in. h.*
1472 Œnochoe. Nolan ware 4¼ *in. h.*
1473 Œnochoe. Nolan ware 4 *in. h.*
1474 Œnochoe. Different mouth 5¾ *in h.*
1475 Œnochoe 4 *in. h.*
1476 Apulian Lecythus 4½ *in. h.*
1477 Olpe. At the base of the handle, a moulded head of Bacchus lauriformis 6 *in. h.*
1478 Olpe 3¾ *in. h.*
1479 Olpe 2¾ *in. h.*
1480 Small circular Askos. Fine Nolan ware 2¼ *in. h.*
1481 Small jug, with a spout and handle, for feeding lamps 2¾ *in. h.*
1482 Lamp, with a handle 4 *in. l.*
1483 Lamp, with a handle 3 *in. l.*
1484 Phiale. Stamped in the centre with two antefixal ornaments, and two dolphins 6¼ *in. dr.*
1485 Deep Phiale. Stamped with antefixal ornaments 6¼ *in. dr.*

ROMAN POTTERY.

1486 Circular Cup of Samian ware, with bas-reliefs on the outside, representing Centaurs hunting lions and bears. Very fine workmanship, and very remarkable for the state of preservation, as very few vessels of this ware are found perfect 6¼ *in. dr.*
1487 Small Œnochoe, in white clay, found at Pompeii 2⅓ *in. h.*
1488 Small Askos-shaped Vase of white clay 2¼ *in. h.*
1489 A Lamp. In the centre the head of Luna

1490 Bust of Cornelius Scipio, found in his sarcophagus. A work of great art, and very interesting, from its close resemblance to other likenesses on engraved stones, representing this great general. Mounted on a rosso-antico plinth, with a gilt tablet, on which is the inscription, "Caput fictile. Repertum. Apud. Sarcophagum. Cor. Scipionis. F. Barbati." 1⅜ *in. h.*

EIGHTH DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN STONE, &c.

Continued from page 93.

LOT

1491 Scarabæus; uræus and symbols *Blue steaschist;* ⅝ *in. l.*

1492 Scarabæus; uræus between two symbols of life; palm branches *White steaschist;* ⅝ *in. l.*

1493 Scarabæus; vase between two uræi *White steaschist;* ⅝ *in. l.*

1494 Scarabæus; four uræi; their tails knotted at a common centre *Green steaschist;* ½ *in. l.*

1495 Scarabæus; four uræi, tails knotted in the centre *Blue steaschist;* ⅝ *in. l.*

1496 Frog; ram's head; four uræi, tails knotted in the centre *Blue steaschist;* ⅜ *in. l.*

1497 Scarabæus; two uræi, and a scarabæus *White steaschist;* ¾ *in. l.*

1498 Scarabæus; winged uræus, emblem of Subn *White steaschist;* ⅜ *in. l.*

1499 Oval; scarabæus between two feathers: "uræus, living lord of the world" *Green steaschist;* ⅝ *in. l.*

1500 Scarabæus; two lizards *Green steaschist;* ½ *in. l.*

1501 Cowrie; scarabæus between two feathers *Green steaschist;* ¾ *in. l.*

1502 Rectangular Amulet; a scorpion. Three Phenician letters *Blue steaschist; ¾ by ½ in. l.*

1503 Cowries; two scorpions and a feather *Green steaschist; ⅓ in. dr.*

1504 Left Eye; water plants *Green steaschist; ⅜ in. l*

1505 Scarabæus; water plant. In a modern setting, as a ring *Green steaschist; ½ in. l.*

1506 Scarabæus; vine and water plants *Red cornelian; ½ in. l.*

1507 Scarabæus; papyrus flowers and buds *White steaschist; ⅝ in. l.*

1508 Scarabæus; crowns, flowers, &c. *White steaschist; ¾ in. l.*

1509 Cowrie; water plants, and four papyrus sceptres *Brown steaschist; ½ in. l.*

1510 Scarabæus; lotus in blossom, and two buds *Green steaschist; ⅝ in. l.*

1511 Cowrie; sistrum, lotus flowers *White steaschist; ¾ in. l.*

1512 Cowrie; sistrum, and two uræi *Green steaschist; ⅝ in. l.*

1513 Scarabæus; on base, life, in an oval, and "Lord of the land of the Eye," *i.e.* "Egypt" *Dark steatite; ⅝ in. l.*

1514 Scarabæus; "Life," amidst water plants. Set as a ring *Green steaschist; ½ in. l.*

1515 Scarabæus; "A happy life" *Blue steaschist; ½ in. l.*

1516 Scarabæus; "True and good" *Dark steaschist; 1 in. l.*

1517 Scarabæus; two red caps of lower Egypt, and the hieroglyph, "good" (nefer) *Blue steaschist; ½ in. l.*

1518 Scarabæus; "Good," and two crowns *Green steaschist; ½ in. l.*

1519 Scarabæus; "Good," amidst spiral lines *Blue steaschist; ¾ in. l.*

1520 Scarabæus; "Good in the heart of Amen" *White steaschist; ⅝ in. l.*

1521 Oval; completely carved *Green steaschist; ½ in. l.*

1522 Scarabæus; "May your name remain, and your being be renewed" *White steaschist; ⅝ in. l.*

1523 Cowrie; red crowns, and other symbols *Grey steaschist; ⅝ in. l.*

1524 Cowrie; "Gold," and a symbol *White steaschist; ½ in. l.*

1525 Scarabæus; six concentric circles *Green steaschist; ⅝ in. l.*

1526 Scarabæus; spiral lines *Green steaschist; ¾ in. l.*

1527 Oval Amulet; diagonal lines *Shell; ⅜ in. l.*

1528 Oval; on each side, diagonal lines *Blue porcelain; ⅜ in. dr.*

1529 Scarabæus; linear ornaments *Green steaschist; ⅜ in. l.*

1530 Cowrie; mæanders *Blue steaschist; ⅝ in. l.*

1531 Scarabæus; base, mæanders *Grey steaschist; ⅝ in. l.*

1532 Scarabæus; completely carved *Green basalt; ½ in. l.*

1533 Scarabæus, standing on an oval base; not carved
Brown silex; $\frac{7}{8}$ in. l.

1534 Scarabæus; base flat *Greenstone; $\frac{3}{8}$ in. l.*

1535 Signet Ring, set with a scarabæus; on it are two symbolical eyes, and other hieroglyphs *Silver; 1 in. l.*

1536 Scarabæus; hawk. "Good God" *Red cornelian; $\frac{3}{4}$ in. l.*

1537 Scarabæus; subject effaced *Green steaschist; $\frac{1}{2}$ in. l.*

INTAGLIOS.

Continued from page 98.

SILENUS.

1538 Silenus, standing before a drinking-vessel, which is placed on a pedestal, holds a kylix in his left hand
Sapphire; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.

1539 Drunken Silenus, holding a cantharos in either hand, sitting on a wine-skin, which is placed upon a car, drawn by an Eros
Sard; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

1540 Drunken Silenus riding on a goat, at which a dog is barking
Blue antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

1541 Silenus, riding on a goat, flourishing a thyrsus with his uplifted right hand *Cornelian; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

1542 Silenus, riding on an ass *Nicolo; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

SATYRS—FAUNS.

1543 Head of a Satyr? *Sard; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

1544 Bearded Satyr, seated on a hide, which is spread on the ground, holding two poppies in his left hand. Artistically executed
Brown and red spotted jasper; $\frac{9}{16}$ in. h., $\frac{9}{16}$ in. w.

1545 Two Satyrs, holding and beating a bearded and drunken Satyr. Very finely executed. (*See Impronte di Monumenti Gem. Cent. VI, No.* 9) *Striped sardonyx; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1546 Satyr, standing, with a thyrsus and mask
Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1547 Satyr, hurrying onwards, with the skin of a panther on his arm, holding the knotted pedum in his right hand and a bunch of grapes in his left: at his side is a panther
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1548 Youthful Satyr, leaning against a tree, and playing on the flute
Violet antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

1549 Satyr, with a lyre in his left hand. Very fine old Etruscan workmanship *Striped onyx; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

1550 Youthful Satyr, seated on a wine-skin, from which he fills a patera; in front of him are an urn and a stele, behind which is a tree *Green antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

1551 Youthful Satyr, kneeling in front of a drinking vessel
Yellowish-brown antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1552 Satyr, standing, empties an amphora into a drinking vessel on the ground *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1553 Two Satyrs, sacrificing a stag at a burning altar; beneath are letters. A very fine old composition *Sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1554 Kneeling Satyr, playfully holding up a bunch of grapes, at which a boy Satyr, standing before him, is stretching out his hands
Brown antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

1555 Satyr, standing, with crossed legs, and his shoulders covered with the nebris, holds the pedum in his right hand and a drinking vessel in his left. Front face
Violet antique paste; $\frac{13}{16}$ in. h., $\frac{1}{2}$ in. w.

1556 Satyr, seated on the ground, caressing a goat
Green antique paste, with blue and white stripes; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.

1557 Head of a youthful Faun *Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.*

1558 Head of a Faun (?) Front face
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

1559 Little Bacchus sitting on the somewhat elevated knee of a faun; his body is thrown backwards and his hands are stretched out towards the flute, on which the faun is playing. Very fine
Nicolo; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1560 Faun, seated on a rock in front of a vase, in which a flower is placed *Cornelian; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

1561 Faun, carrying a pedum and a panther's skin on his left arm, and holding a mask in his right hand; at his side is a goat
Brownish-yellow antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

1562 Faun, holding a mask in one hand and a pedum in the other, and panther's skin; at his side is a panther looking backwards
Dark antique paste, with white stripes; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.

1563 Faun, standing, plays with a dog seated in front of him. Very finely executed
Brown and white striped onyx; $\frac{13}{16}$ in. h., $\frac{1}{2}$ in. w.

1564 Faun, standing, bent forwards, holding the thyrsus, and stretching out the fingers of the right hand as if to play the game of morra *Striped onyx; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1565 Faun, leaning upon a pillar with his right arm; holds the pedum and syrinx in his hands *Sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1566 Faun, advancing with the pedum on his shoulder, carrying a vessel which is suspended to a chain *Cornelian; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

1567 Faun, standing, with the pedum on his shoulder *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

1568 Faun, advancing, carrying a hare by its hind legs in one hand and a pedum in the other. A fine gem *Onyx-like cornelian; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

1569 Satyr, seated, appears to be teaching a youthful faun, who stands before him, to play on the flute (?) *Brownish-yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1570 Faun, with a panther's skin, his foot placed on a rock, holding two flutes in his hand *Brownish-yellow antique paste; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

1571 Faun blowing the double flute. Very fine *Sard; $\frac{9}{16}$ in. h., $\frac{1}{4}$ in. w.*

1572 Faun, dancing, with a lyre in his hand *Brownish-yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1573 Faun, with the thyrsus, dancing and accompanying his steps on the syrinx *Sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1574 Aged Faun letting a young faun drink from a drinking vessel *Dark brown sard; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.*

1575 Young Faun running; holds a bunch of grapes in his left hand *Sardonyx of three strata; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

1576 Faun, with his right foot placed on a rock, carrying a large drinking vessel on his shoulder. Very fine *Sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

1577 Faun, clothed with the nebris, pouring wine from an œnochœ into a patera, which he holds in his left hand. A splendid gem *Sard; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

1578 Faun pouring the contents of a wine-skin, which he carries on his shoulder, into an amphora, which stands in front of him. Very finely conceived and executed *Fine sard; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.*

1579 Faun, with the thyrsus in his hand, seizing by the horns a goat, which is jumping over a reversed drinking vessel. Very fine
Sard; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

1580 Youthful Faun, standing and playing with two sticks. Finely executed in a very old style *Striped onyx; $\frac{3}{4}$ in. h., $\frac{3}{4}$ in. w.*

1581 Faun, kneeling on the ground, arranging a wreath. Very fine
Fine hyacinth; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

1582 Another, with the inscription: COL...MOIV.?
Yellow antique paste; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.

1583 Kneeling Faun, twining a wreath
Dark brown antique paste, mounted in gold;
$\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1584 Two Fauns standing, and appearing to sacrifice at a wreathed altar
Brown antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1585 Faun, holding the thyrsus in his hand, seated on a stone under a tree, in front of a pillar, on which a Priapus-herme is placed
Green antique paste; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

1586 Seated Faun, detaining by force a nymph, who is endeavouring to flee from him *Dark brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1587 Faun, seated on a basket, over which the nebris is spread, stretching out his left hand towards a syrinx, that is suspended from a tree in front of him; at his feet is the pedum.
A fine gem *Sard; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

1588 Bacchant, with the thyrsus and nebris, in the wild agitation of the orgy. Finely conceived and delicately executed. Half of this gem has been restored in gold
Fine sard; $1\frac{3}{16}$ in. h., $\frac{11}{16}$ in. w.

1589 Bacchant performing a wild dance, and flourishing the thyrsus with his right hand; his outstretched left arm is covered with a panther's skin *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

1590 Bacchante playing the flute. A most spirited composition
Syrian garnet; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

1591 Bacchante, with flowing garments, holding a patera in her uplifted hands; in front of her is the thyrsus. A fine composition
Syrian garnet; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

1592 Dancing Bacchante, holding up the peplos with both hands; in her right hand she has also a bunch of grapes.
Most beautifully executed *Brown sard; $\frac{13}{16}$ in. h., $\frac{1}{2}$ in. w.*

1593 Bacchante (?) *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1594 Bearded and ivy-crowned Head of a Bacchant; front face
Dark antique paste, with white stripes; $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *w.*

1595 Ivy-crowned Head of a youthful Bacchant; front face
Cornelian; $\frac{3}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1596 Winged Bacchanalian Genius, holding a bunch of grapes in his right hand, and with the left one seizing a hare by its hind legs; in front of him are the crescent, moon, and stars
Nicolo; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1597 Two Masks attached to the centre of a thyrsus
Amethyst; $\frac{3}{8}$ *in. h.,* $\frac{9}{16}$ *in. w.*

PAN.

1598 A bearded head of Pan, with horns
Violet antique paste; $\frac{5}{16}$ *in. h.* $\frac{5}{16}$ *in. w.*

1599 The same *Dark brown antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1600 A very spirited head of Pan, in profile *Sard;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1601 An extremely expressive Pan's mask, crowned with ivy. Exquisite workmanship *Red jasper;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1602 A group, composed of a Satyr's, a Pan's, and a bearded head; this last has a head-dress formed by an elephant's trunk
Fine hyancinth; $\frac{7}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

1603 Pan, his back covered with a hide, seated on a rock, and blowing a syrinx. Very fine and spirited
Striped onyx; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1604 Pan, standing, and carrying the pedum on his left arm
Amethyst; $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

1605 Pan, sitting upon a rock, under a tree, instructing a young faun to play upon the syrinx *Plasma;* $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

1606 Pan and a goat butting each other with their horns; between them, on the ground, lies a she goat
Yellow antique paste; $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1607 Pan, leaning against the edge of a beautifully adorned fountain, in conversation with an Ephebe, who sits upon a rock, near a tree, on the other side of the fountain, holding a wreath in his elevated right hand. Upon a rock, behind Pan, sits a Cicade; on the edge of the basin is a snail, and behind the Ephebe the half moon is seen to rise. Exceedingly fine
Sard; $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1608 Large Syrinx, standing upon an altar, behind which the upper body of Pan appears; on both sides of the altar, stand two Erotes, (?) near which are Roman field-badges, and the letters
V V M *Cornelian;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

PRIAPUS.

1609 Priapus holding up his garment in one hand, and the thyrsus in the other. The back of the head and upper body are covered *Blue antique paste; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.*

1610 Man sacrificing at a burning altar, in front of a Priapus-herme, which stands upon a column, and behind which is a flute-player. The edge is granulated *Cornelian; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

CASTOR AND POLLUX.

1611 Castor and Pollux, with stars above their heads, facing each other, and leaning upon their lances
Sardonyx of brown and white strata; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

FORTUNA.

1612 Fortuna, with the horn of plenty, and the helm, and the modius upon her head, standing opposite Mercury, who in his elevated left hand holds a wreath, wherewith to adorn the goddess
Sard; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

1613 Fortuna, sitting upon the helm, with the horn of plenty in her left hand *Dark antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

1614 Fortuna, seated upon a chair, with the helm, and horn of plenty; in the field, are the letters C. M.
Cornelian-like onyx; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1615 A standing Fortuna, with the helm, and horn of plenty
Violet antique paste, obliquely striped with white; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

ANTIQUE CAMEOS.

Continued from page 100.

HELMET.—HANDS.—DICE.

1616 Finely ornamented Helmet. Exquisite workmanship. (Fragment) *Sardonyx of three strata; 1 in. h., $1\frac{1}{4}$ in. w.*

1617 Two exquisitely-formed hands, folded one in the other. The workmanship is remarkable for its elegance
Chalcedony; $1\frac{1}{4}$ in. l.

1618 Two Dice

ANIMALS.

1619 Couched Lion, seen from above. The execution is extremely spirited and artistic *Sard; $\frac{3}{8}$ in. h., $\frac{3}{4}$ in. w.*

1620 Lion advancing
Sardonyx of white and brown strata; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

1621 Another *Onyx of two strata; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.*

1622 Panther, with the thyrsus, running and looking backwards. Very characteristic
Onyx of white and brown strata; $\frac{5}{8}$ in. h., $\frac{3}{4}$ in. w.

1623 Female panther advancing
Violet antique paste, with white strata; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

1624 Tiger mangling a bull *Fragment of an agate vase.*

1625 A grazing Buck. Very characteristic
Cornelian-onyx; $\frac{7}{16}$ in. h., $\frac{13}{16}$ in. w.

1626 Stag, advancing; behind it is a tree
Cornelian-like onyx; $\frac{1}{2}$ in. h., $\frac{3}{4}$ in. w.

1627 Bull, butting. Very characteristically executed
Cornelian-like onyx; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

1628 Horse's head. Exquisite Greek workmanship
Chalcedony; $1\frac{1}{2}$ in. l.

1629 A bridled Horse *Onyx of white and brown strata; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

1630 Two galloping Steeds. The rest is broken away
Antique paste, the ground green, the figures white; $\frac{5}{8}$ in. h., $\frac{15}{16}$ in. w.

1631 A grazing Horse. Very fine Greek workmanship
Splendid onyx of three strata; $\frac{3}{4}$ in. h., $\frac{15}{16}$ in. w.

1632 Shaggy Dog reposing, seen from above. Exquisite workmanship
Sardonyx of two strata; $\frac{3}{4}$ in. h., 1 in. w.

1633 Couched Dog, seen from above
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{11}{16}$ in. w.

1634 Another. Very spirited and artistic
Fine sardonyx of three strata; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.

1635 Another, similar
Fine red sard, on a strata of white chalcedony; $\frac{5}{8}$ in. h., $1\frac{1}{8}$ in. w.

1636 Dog, seizing a hare. Very finely conceived
Sardonyx of white and dark strata; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

1637 Head of an Eagle
Red cornelian, on strata of white chalcedony; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in w.

1638 Swan, standing, with outspread wings
Sardonyx of white and brown strata; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

1639 Swan, standing. Exquisite workmanship
Sardonyx; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

1640 Two Cocks fighting
Brownish-yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{8}$ in. w.

1641 Two Mice, drawing a biga, on which is a cock, holding the reins
Sardonyx of white and brown strata; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

1642 Partridge *Agate-onyx of various colours; $\frac{5}{8}$ in. h., $\frac{11}{16}$ in. w.*

1643 Two Birds gazing at the branches of a tree, which stands between them *Agate; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

1644 An Amulet of sardonyx, in the shape of a crab, on the back of which is a bearded mask

GOLD ORNAMENTS.

GREEK AND ETRUSCAN.

1645 Ear-ring, with an onyx pendant; another, with an emerald and real pearl pendant

1646 Two Ear-rings, with emerald pendants

1647 Ear-ring, with a sapphire pendant; another with an amethyst pendant

1648 Ear-ring, with a plasma pendant; and the upper part of an ear-ring, with a sapphire

1649 Pendant of an ear-ring composed of several stones. Very fine workmanship

1650 Necklace, consisting of thirteen emeralds joined by little golden links

1651 Small gold Figure, with a hook at the back, by which to suspend it, representing a Lictor, with the fascia

1652 Massive gold Ring, on which lies a Silenus-mask. Greek workmanship

1653 Massive gold Ring, with a rough diamond, in the form of an octahedron, set in such a manner that the planes of the crystal are visible on all sides. Unique

1654 Massive gold Ring, on which the head of Ariande is engraved. Very fine Greek workmanship

1655 Massive gold Ring, on which a pigeon is engraved. Etruscan workmanship

1656 Massive gold Ring, on the shield of which a man with a bough, pursued by a goose, is represented

1657 Massive gold Ring, on the plate of which are represented two sphinxes, seated opposite each other; the one has a woman's head, the other a lion's; there is some very fine filagree work round the edge Etruscan workmanship

1658 Little Ring, with an emerald, cut *en cabochon*

1659 Ring, with a shield, on which is a raven with cherries in its bill; a fragment of another ring, with a bee upon the plate

1660 Ring, on the shield of which is a lion springing

1661 Ring with a shield, on which are three compartments; in the middle one a lion, the two others are indistinct

1662 Ring, of very beautiful workmanship, a scarabæus of brown sard, on which a sphinx is engraved, is overspun with a network of filagree

1662* Grotesque Figure, with folded arms

1663 Round gold Plate, with a hook, adorned with ring-shaped ornaments; and a smaller one, on which are two fish

1664 Blue paste set in gold, representing Ceres. Very fine

1665 Couched Ram and a lion mask

1666 A small Gold Ring, and three small and hollow gold Balls

1667 Nine wooden Hair-pins with gilt points

ANTIQUE GLASSES.

UNCOLOURED GLASS, ROMAN.

Continued from page 102.

1668 Bottle, globular with long neck 2 *in. h.*

1669 Another, globoid body with long neck, silvery irridescent colour $2\frac{3}{4}$ *in. h.*

1670 Another, similar $2\frac{1}{2}$ *in. h.*

1671 Another, similar $2\frac{1}{2}$ *in. h.*

1672 Another, with blueish irridescent colour $1\frac{1}{2}$ *in. h.*

1673 Another, much oxydized $2\frac{1}{2}$ *in. h.*

1674 Another, square, beautiful irridescense $2\frac{3}{4}$ *in. h.*

1675 Another, fluted, irridescent $3\frac{3}{4}$ *in. h.*

1676 Phial, (called lachrymatory), beautiful irridescent colours, bottom and neck fragmented $7\frac{1}{4}$ *in. h.*

1677 Another, (called lachrymatory) $5\frac{1}{2}$ *in. h.*

1678 Another $3\frac{3}{4}$ *in. h.*

1679 Another $3\frac{5}{8}$ *in. h.*

1680 Another, irridescent $2\frac{1}{2}$ *in. h*

1681 Two Phials *each* 2¼ *in. h.*

1682 Another, irridescent, with antique gold mounting on the neck. This is a very rare specimen, and shews that glass must have been in great consideration, being mounted with such precious metal 1¼ *in. h.*

1683 Another, oviform, with long tapering tube at the bottom, and long neck 6¾ *in. h.*

1684 Cup, circular, beautiful irridescense 3 *in. h.*, 3½ *in. dr.*

1685 Another 2¼ *in. h.*, 4¼ *in. dr.*

1686 Another 1¼ *in. h.*, 2⅝ *in. dr.*

1687 Goblet, drinking cup, conical form 5 *in. h.*

1688 Another, similar, engraved with Gothic ornaments 3⅜ *in. h.*

1689 Plate, circular 1⅜ *in. h.*, 6⅞ *in. dr.*

1690 Another, very irridescent 1¼ *in. h.*, 7½ *in. dr.*

1691 Fragments, two, one neck of a bottle; the other, the foot of a cup, beautifully irridescent

1692 Cup, circular, knotted surface, irridescent 1⅜ *in. h.*, 1⅜ *in. dr.*

1693 Another, beautifully irridescent ½ *in. h.*, 1½ *in. dr.*

1694 Another, similar ¼ *in. h.*, 1½ *in. dr.*

1695 Another, flat, opal-like colours 1⅝ *in. dr.*

1696 Another, greenish irridescent colours

1697 Hour-glass, Roman, contains sand, and has four marked divisions of the hour; found with the fragments of a bronze capsula, near Mayence, 1846. This specimen is unique 3 *in. h.*

ANTIQUE MARBLES.

1698 Bacchus, Bust, bearded *Rosso-antico;* 11½ *in. h.*

1699 Silenus, riding on a wine skin. Of Greek workmanship 16 *in. h.*

1700 Silenus, mask. Very spirited and fine *White marble;* 6½ *in. h.*

1701 Ceres, head *Marble;* 14 *in. h.*

1702 Hercules, statuette, holding the apple *Marble;* 19½ *in. h.*

1703 Matidia, bust *Greek marble;* 1 *ft.* 6½ *in. h.*

1704 Male Head, Roman *Marble;* 14½ *in. h.*

NINTH DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN STONE, &c.

Continued from page 107.

1705 Scarabæus; the good God, and other symbols
Green steaschist; ½ *in. l.*

1706 Scarabæus; combination (*Achi*), like a king's name
White steaschist; ½ *in. l.*

1707 Frog; "Good" (nefer), in a name, and the title, "Lord of Truth." In a modern setting, as a ring *White steaschist;* ½ *in. l.*

1708 Scarabæus; a man shooting with arrows at two lions
Grey steaschist; ⅝ *in. l.*

1709 Scarabæus; group of hieroglyphs, like a royal name
Green steaschist; ½ *in. l.*

1710 Scarabæus; wasp "the King" *Blue porcelain;* ¼ *in. l.*

1711 Scarabæus; sphinx, emblem of a king, holding a vase, and wearing plumes; and another emblem *White steaschist;* ⅜ *in. l.*

1712 Scarabæus; Sesor phtha [a royal name?] *White steaschist;* ⅝ *in. l.*

1713 Scarabæus; Ra men niferu [royal prenomen]
Green steaschist; ⅝ *in. l.*

1714 Scarabæus; Ra nebta [royal prenomen] *Green steaschist;* ⅝ *in. l.*

1715 Scarabæus; King's name;(?) Ra satem nefer
Green vitrified steaschist; ⅜ *in. l.*

1716 Scarabæus; Ra cheper; "the Creator Sun," [royal prenomen]
White steaschist; ⅝ *in. l.*

1717 Scarabæus; uræus serpent; Ra neb nefer [royal prenomen]
White steaschist; ½ *in. l.*

1718 Scarabæus; hawk of Horus, crowned, in the pschent, and Ra neb nefer; "the Sun the good Lord," [royal prenomen]. Set in a gold frame, as a signet *Blue vitrified steatite;* ⅝ *in. l.*

1719 Scarabæus; "life Ra-achn" *White steaschist;* ½ *in. l.*

1720 Scarabæus; Men har gam; two red crowns
White steaschist; ½ *in. l.*

1721 Scarabæus; "Son of the Sun, beloved of Truth" [royal title]
Green steaschist; ½ *in. l.*

1722 Scarabæus; Beloved of Amen Ra" [royal title]
Blue porcelain; ½ in. l.

1723 Scarabæus; "Good God, son of Amen Ra" [royal title]
Dark steaschist; ⅜ in. l.

1724 Scarabæus; uræus. "Son of Amen (Ra)" [royal title]
Green steaschist; ⅝ in. l.

1725 Rectangle; symbolic eye. Re ma ka; prenomen of the Queen Regent, sister of Thothmes III. *Red cornelian; ¾ by ½ in.*

1726 Scarabæus; Ra men cheper; prenomen of Thothmes III. XVIII dynasty *Blue steaschist; ⅜ in. l.*

1727 Scarabæus; prenomen of Thothmes III. *Blue steaschist; ¾ in. l.*

1728 Scarabæus; prenomen of Thothmes III.; feathers
Green steaschist; ⅝ in. l.

1729 Square Amulet; prenomen and title of Thothmes III. Set as a ring *Blue glass; ½ in. sq.*

1730 Scarabæus; prenomen of Thothmes III. (Re men cheper ka)
Green steaschist; ⅜ in. l.

1731 Oval; prenomen of Thothmes III., feather, and "Gold." R. A fish *Blue steaschist; ⅝ in. l.*

1732 Cowrie; prenomen of Thothmes III., the *Hut*, and sistrum
Green steaschist; ⅜ in. l.

1733 Oval Amulet; lion couchant. R. prenomen of Thothmes III. "The perfect God" *Blue steaschist; ½ in. l.*

1734 Scarabæus; prenomen of Thotmes III., and sphinx holding a feather *White steaschist; ⅜ in. l.*

INTAGLIOS.

Continued from page 112.

FORTUNA.

1735 Fortuna standing, with the modius upon her head, and the helm and horn of plenty
Onyx of brown and white strata; ½ in. h., ⅜ in. w.

1736 Fortuna Primigenia, with the thyrsus, and the horn of plenty in her hands, riding upon a sea-goat. From the collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. IV. No.* 10.) *Dark brown sard; ⅜ in. h., 5/16 in. w.*

1737 Fortuna, carrying the horn of plenty on her left arm, and holding the helm, corn-ears, and poppy-heads in her right hand; above the goddess' head are three stars
Cornelian-like onyx; ½ in. h., 5/16 in. w.

1738 Fortuna, winged, with the helmet on her head, and the horn of plenty on her arm, sitting upon a helm, whereof she holds the handle, which ends in a caduceus

Brown yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1739 Fortuna standing, with the horn of plenty, stretching forth her hand to a female figure kneeling before her, as if to raise the prostrate one up. The kneeling figure is probably the personification of a subjugated Roman province.

Greenish antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1740 Fortuna standing, with the horn of plenty on her left arm, holding in her right hand the helm, poppies, corn-ears, and the caduceus; in the field, it appears, is the letter R.

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1741 Fortuna and Cupid. From the collection of Dr. Nott. (*Compare Impronte di Monumenti Gemmari. Cent. II. No.* 39)

Plasma; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1742 Two Fortunas, with horns of plenty and helms; the one sitting, and the other standing before her

Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

1743 Ceres or Fortuna, helmeted, leaning the left arm, on which rests the horn of plenty, upon a pillar, and holding corn-ears in the stretched-out right hand *Brown antique paste; $\frac{7}{8}$ in. h., $\frac{3}{8}$ in. w.*

ABUNDANTIA.

1744 Abundantia, naked, holding a large horn of plenty, with fruits, upon her knees, sitting upon a car, drawn by two lions, and conducted by an Erote, with a horn of plenty, behind whom there is a second Erote, carrying a patera on his head

Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{4}$ in. w.

1745 Abundantia standing, with a patera, and horn of plenty

Dark antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

1746 Bust of Abundantia, with the horn of plenty before her

Black jasper; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1747 Horn of Plenty *Plasma; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1748 Another

Antique paste, striped with green and white; $\frac{3}{16}$ in. h., $\frac{1}{4}$ in. w.

1749 Two Horns of Plenty, close together

Violet antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1750 Two Horns of Plenty; between them is a vase, from which a tree sprouts forth; near the horns of plenty are two dolphins

Brown antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

VICTORIA.

1751 Victoria, holding up a wreath
Dark yellow antique paste; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1752 Victoria, standing upon the globe, with the wreath and palm of victory *Sard*; $\frac{7}{16}$ *in. h.*, $\frac{5}{16}$ *in. w.*

1753 Victoria standing, with a wreath and palm-branch. In front is the inscription, M. N. L. F.
Yellow-brown antique paste; $\frac{9}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1754 Victoria, with a wreath and a victory-palm
Cornelian; $\frac{5}{8}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1755 Victoria standing upon the globe, with the wreath and palm of victory *Sardonyx of brown aud white strata*; $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

1756 Victoria, standing upon a globe
Dark antique paste, striped with white; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1757 Victoria, holding a wreath in her right hand, and a palm of victory in her left, and standing upon the earth-ball
Sardonyx of brown and white strata; $\frac{13}{16}$ *in. h.*, $\frac{5}{8}$ *in. w.*

1758 Victoria carrying the globe in her elevated hands; before her is a burning torch *Violet antique paste*; $\frac{9}{16}$ *in. h.*, $\frac{15}{16}$ *in. w.*

1759 Victoria, with a wreath and victory-palm, standing on the prow of a ship, at the extremity of which is the earth-ball; upon the ship is the inscription, DIV. IVL. F. *Sard*; $\frac{5}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1760 Victoria, carrying a wreath in her right hand, and a horn of plenty in her left *Yellowish antique paste*; $\frac{7}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1761 Victoria, with the victory-palm and wreath, upon a racing Quadriga; underneath are the letters, A.E.R.
Brown antique paste; $\frac{3}{8}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1762 Victoria slaughtering a bull, as a sacrificial thank-offering
Yellow antique paste; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1763 Victoria carrying a trophy upon her shoulders. A fine Greek representation *Very fine sard*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1764 Victoria standing upon the globe, holding a wreath in her elevated right hand, and on her left arm a trophy. On the reverse is Meleager on horseback, in combat with a boar
Sard; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1765 Victoria reading a message of victory
Dark yellow antique paste; $\frac{3}{4}$ *in. h.*, $\frac{9}{16}$ *in. w.*

1766 Victoria inscribing a victory upon a shield, which she holds on her knee *Violet antique paste*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1767 Victoria standing before a trophy, writing a message of victory upon the shield *Plasma*; $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

1768 Victoria standing, holding in her stretched-forth right hand an unrecognizable object; at her side are the letters, M I.
Brown antique paste; $\frac{1}{2}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1769 A Roman Emperor, on horseback, returning victorious from the combat; Victoria marches before him with the victory-palm; he is followed by a warrior, holding an eagle of the legion
Striped onyx; $\frac{1}{2}$ *in. h.*, $\frac{11}{16}$ *in. w.*

1770 Victoria, with the palm of victory in her left hand, crowning a warrior, who stands before her, armed with a lance, helmet, and shield *Yellow antique paste;* $\frac{9}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1771 Victoria, with the victory-palm in her hand, and her foot upon the globe, holding a circular shield over a small female figure, who sits upon the ground. On the other side is an eagle
Cornelian; $\frac{9}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1772 Victoria, with the victory-palm in her hand, apparently sacrificing over a vase? *Yellow antique paste;* $\frac{3}{8}$ *in. h.*, $\frac{5}{16}$ *in. w.*

1773 Nike, in the armour of Minerva, standing upon the earth-ball, and holding the owl in her stretched forth right hand. A magnificent gem *Sard;* $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

BONUS EVENTUS.

1774 Bonus Eventus, holding a patera in his right hand, and corn-ears in his left. Very fine *Plasma;* $\frac{9}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1775 Bonus Eventus, with the scales and the palm, standing, with his left arm supported by a pillar; before him is a dog; there is also the circumscription, L.D.VIRILI. From the collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. II. No.* 38) *Sard;* $\frac{9}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1776 Bonus Eventus, standing, with a patera in his left hand, and with his right holding a bough over a heap of fruit, which lies on the ground *Nicolo;* $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1777 Bonus Eventus holding a little box (?) in his right hand, and corn-ears in the left *Red jasper;* $\frac{9}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1778 Bonus Eventus, with a patera and corn-ears in his hands, and the circumscription, AVOE. Very fine
Plasma; $\frac{1}{2}$ *in. h.*, $\frac{5}{16}$ *in. w.*

TUTELAR GODDESSES OF PARTICULAR TOWNS AND COUNTRIES.

1779 Tutelar Goddess of the town of Antiochia, with a veil and mural crown, and corn-ears in her hand, sitting upon a rock; while Victoria, who stands behind, crowns her. At her feet is the river-god Orontes *Plasma*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1780 Tutelar Goddess of Antiochia, with corn-ears in her hand, being crowned by two Victorias, who stand behind her; at her feet appears the upper body of the river god Orontes *Yellow antique paste*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

1781 Head of Africa, covered with the elephant's head, in the profile. Very finely executed *Nicolo*; $\frac{1}{2}$ *in. h.*, $\frac{7}{16}$ *in. w.*

1782 Africa, as a female bust, with the head of an elephant over the crown of the head; front face. Most beautifully executed *Sard*; $\frac{5}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1783 Triquetra, the symbol of Sicily; upon the crown of her head is a Gorgon's head, surrounded with corn-ears *Sard*; $\frac{1}{2}$ *in. h.*, $\frac{7}{8}$ *in. w.*

CONSTELLATIONS.

1784 Constellation of the Lion; above is a star, underneath which the inscription, ALCI. A splendid gem *Plasma*; $\frac{1}{2}$ *in. h.*, $\frac{3}{4}$ *in. w.*

1785 Lion between two horns of plenty, above which float two stars; above the Lion is also a star *Cornelian*; $\frac{5}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1786 Lion, above which is the Scorpion *Onyx-like cornelian*; $\frac{7}{16}$ *in. h.*, $\frac{11}{16}$ *in. w.*

1787 Ram, running and looking backwards *Cornelian*; $\frac{1}{2}$ *in. h.*, $\frac{9}{16}$ *in. w.*

1788 Ram, in full course, looking backwards; behind is a caduceus, underneath which is an oar *Violet antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1789 Capricornus, whose body ends in a fish-tail, holding the globe with his fore-feet. The moon and a star are behind him *Dark antique paste*; $\frac{3}{8}$ *in h.*, $\frac{1}{2}$ *in. w.*

1790 Constellation of the Bull. Above a star *Dark antique paste*; $\frac{7}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

1791 Carpricornus, whose body ends in a fish-tail; behind him is a trident, below, a dolphin *Brown yellow antique paste*; $\frac{1}{4}$ *in. h.*, $\frac{5}{16}$ *in. w.*

1792 Scorpion, holding a patera in his claws
Onyx of three strata; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1793 Scorpion, and the inscription, ΠΟCC? . . Π
Onyx of three strata; $\frac{9}{16}$ in. h., $\frac{3}{4}$ in. w.

1794 Two Fish *Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.*

HEROES. PROMETHEUS.

1795 Prometheus chained to the Caucasus; before him is the eagle
Blue antique paste; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.

1796 Prometheus chained to the rocks of the Caucasus; before him is the eagle. Very finely executed
Yellowish sard; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

EPIMETHEUS.

1797 Epimetheus, sitting, and opening the box of Pandora
Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

HERCULES.

1798 Head of the youthful Hercules, covered with the lion's skin. Very fine workmanship *Nicolo; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1799 Head of the youthful Hercules. A remarkably fine gem
Brown and white onyx; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

1800 Head of young Hercules, with the lion's skin round his shoulders
Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1801 Head of young Hercules *Sard; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

1802 Head of young Hercules, with the club behind him
Cornelian, restored in gold; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1803 Head of young Hercules, covered with the lion's skin
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1804 Another *Brown antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

1805 Head of young Hercules. Half of the stone is broken off. From the collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. I. No.* 67) *Sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

1806 Laurel-wreathed Head of the bearded Hercules. A portrait. A splendid gem *Very fine sard; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1807 Bearded Head of Hercules
Yellow antique paste; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

1808 Another *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

1809 Bearded, laurel-wreathed Head of Hercules
Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1810 Another *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*
1811 Another *Violet antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*
1812 Laurel-wreathed Head of Hercules *Sard; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*
1813 Another *Fine brown sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

ANTIQUE CAMEOS.

Continued from page 114.

MISCELLANEOUS SUBJECTS.

1814 Figure, clothed with the toga, holding up a wreath. Very fine workmanship *Milk-white sardonyx; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

1815 Youth, wearing the Phrygian cap, seated on a rock, at the foot of which flows water; in his right hand he holds a head, in his left, a pedum
Sardonyx of white and brown strata; $\frac{7}{8}$ in. h., $\frac{1}{2}$ in. w.

1816 Upper body of a Man, with the chlamys on his shoulders, stretching out his right arm imperiously, while his left rests at his side. Perhaps the statue of Trajan. Very fine
Sardonyx of brown and white strata; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

1817 Female Figure, seated. (Fragment) *Sardonyx; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1818 Unclothed female Figure, standing in front of a labarum, on which she leans with her right hand; with her left hand she is laving her right leg, which rests upon a rock. The lower portion of this fine composition is wanting
Sardonyx of two strata; 1 in. h., $\frac{5}{8}$ in. w.

1819 Female Figure seated on a rock? Injured in part
Antique paste, the ground brown, the figure white; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1820 Figure seated on a rock. Much injured
Antique paste, the ground violet, the figure white; $\frac{11}{16}$ in. h., $\frac{5}{8}$ in. w.

1821 Statuette—A naked female Figure, standing, and holding a serpent, which is coiled round her arm, to her breast. The proportions of the limbs are exquisite, and the hair is treated in a very artistic manner. A rare specimen of glyptic art
Plasma; $2\frac{3}{4}$ in. h.

1822 Figure seated in a bath *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.*

REPRESENTATIONS OF THE OLDEST CHRISTIAN PERIOD.

1823 Bust of Salvator Mundi, with an antique setting of the Byzantium period; to the right is the inscription, $\overline{IC}$, to the left $\overline{XC}$
Heliotrope; $1\frac{5}{8}$ *in. h.,* $1\frac{1}{2}$ *in. w.*

1824 The Heavenly Salutation. Around, the inscription, XEPE—KAIXAPI—TONENK—OKOMETATOY
Splendid sardonyx of three strata; $1\frac{5}{16}$ *in. h.,* 1 *in. w.*

1825 Christ and the angel Gabriel. Around the inscription, APXO OXAIPETIC ΘV MOC NP ΓABPIHA
Sardonyx of black and white strata; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1826 Winged Angel of the Christian period
White and red cornelian; $\frac{3}{4}$ *in. h.*

1827 Little Fish, of the Christian period *Plasma;* $1\frac{1}{16}$ *in. length.*

MEXICAN, INDIAN, AND CHINESE WORK.

1828 Half-length Figure of a Mexican deity, with the hands folded on the breast *Light green jade;* 2 *in. h.*

1829 Mexican Mask *Light green jade;* $1\frac{3}{8}$ *in. h.*

1830 Head of an Animal. Mexican *Light green jade;* $1\frac{1}{2}$ *in. h.*

1831 Brahmin Bull, reposing, cut in a cat's-eye. The horns, the bridle-like ornaments, and the stand on which the bull is lying, are of gold. From the temple of the King of Candia $\frac{3}{4}$ *in. h.*

1832 Indian Deity, with the head of an elephant
Rock crystal; $1\frac{5}{8}$ *in. h.*

1833 Chinese Priest, praying *Jade;* $3\frac{3}{8}$ *in. h.*

MEXICAN ANTIQUITIES.

1834 Mask, composed of wood, and inlaid in mosaic with turquoise, the eyes are of mother-of-pearl, and the teeth of ivory; its aspect is very hideous and terror inspiring $6\frac{1}{2}$ *in. h.,* 6 *in. w.*

1835 Sacrificial Knife, the handle is formed by a grotesque figure, composed of wood and inlaid in mosaic with turquoise, malachite, and coral; the blade is flint $12\frac{1}{4}$ *in. l.*
These two objects were used by the priest in the performance of human sacrifices, offered to Tlalloc, the god of the earth and waters.

1836 Human Skull, inlaid in mosaic with turquoise and obsidian; the cavities of the eyes are filled up by two large circular pieces of marquisite, to represent the eyes; the jaws contain nearly all the teeth, and are made moveable; some leather straps are attached to the skull; there is also with it a scalp with the natural hair of the head $8\frac{1}{2}$ *in. h.*, 8 *in. w.*

These three objects may be considered as unique; there is no record in any Catalogue of the great public museums, that such monuments of the ancient Mexican people are in existence.

INTAGLIOS AND CAMEOS

OF THE CINQUE CENTO, AND LATER PERIODS.

INTAGLIOS.

HARPOCRATES.

1837 Harpocrates, standing. Very beautifully engraved *Nicolo;* $\frac{15}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

MINERVA.

1838 Head of Minerva; the helmet is formed by a sea-crab. Exquisite workmanship. Cinque-cento *Ruby;* $\frac{3}{4}$ *in. h.*, $\frac{9}{16}$ *in. w.*

MEDUSA.

1839 Head of Medusa, with wings and serpents; in profile. Exquisitely executed by Pichler *Cornelian;* $\frac{1}{16}$ *in. h.*, $\frac{13}{16}$ *in. w.*

VENUS.

1840 Venus Euplœa, borne through the waves by dolphins; in front of her is Cupid on a sea-horse; a Triton, with a torch, leads the procession. Cinque-cento *Very fine hyacinth;* $\frac{11}{16}$ *in. h.*, $\frac{11}{16}$ *in. w.*

1841 Venus Anadyomene, borne by two dolphins; there is the inscription, NIϘOMϘ. Splendid workmanship. Cinque-cento *Yellow sard;* $\frac{1}{16}$ *in. h.*, $\frac{3}{4}$ *in. w.*

1842 Venus Anadyomene arranging her flowing hair; at her feet is Cupid. Very fine *Sardonyx of brown and white strata;* $\frac{3}{4}$ *in. h.*, $\frac{9}{16}$ *in. w.*

1843 Venus arraying herself with the peplos. Very fine
Extremely fine onyx of brown and white strata ;
$\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1844 Naked Venus, gracefully dressing herself with the peplos, stands in front of a patera with water, placed on the ground, in which the goddess appears to be contemplating her image ; on a stele behind her is a statue of Priapus. An exquisite gem
Splendid almandine ; $\frac{3}{4}$ *in. h.,* $\frac{9}{16}$ *in. w.*

CUPIDS.

1845 Three dancing Erotes. The first one plays on the flute ; the second holds a thyrsus and drinking cup ; and the third one a drum. Very exquisite. Cinque-cento
Yellowish sard ; $\frac{1}{2}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1846 Eros kneeling on a thyrsus, and protecting his body with a shield ; repels a swan which is rushing upon him, with his drawn sword ; in front of him lies a helmet. Exquisite workmanship *Sard ;* $\frac{9}{16}$ *in. h.,* $\frac{3}{4}$ *in. w.*

APOLLO.

1847 Head of Apollo, crowned with laurel, in front of which is a serpent. Exquisite workmanship *Amethyst ;* $\frac{13}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1848 Head of Apollo, crowned with laurel, and surrounded by stars ; beneath is the name, ANTEPWTOC. Very finely engraved
Sard ; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1849 Apollo seizing Daphne, who is changed into a laurel-tree. Cinque-cento
Fine dark hyacinth-coloured sard ; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

MUSES.

1850 Thalia, with drooping garments, seated on a rock, contemplating a comic and bearded mask, which she holds in her left hand ; in front of her is the pedum. Cinque-cento
Very fine onyx of three strata ; $\frac{3}{4}$ *in. h.,* $\frac{1}{2}$ *in. w.*

1851 Melpomene, leaning on a pillar with her right arm, holds the mask and club in her hands. A splendid gem
Dark brown sard ; $1\frac{1}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

1852 Melpomene, with drooping garments, reposing her right arm, in which she carries a sword, upon a pillar, contemplates a tragic mask, which she holds in her left hand ; there are the letters M·E *Splendid onyx of three strata ;* $\frac{7}{8}$ *in. h.,* $\frac{9}{16}$ *in. w.*

1853 Polyhymnia, seated on a rock, holding a scroll of parchment in her right hand. Very graceful *Brown sard; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

1854 Calliope, standing, holds in her hand a tablet, from which she is reading; behind her, on a pillar, stands a swan. The execution is extremely delicate *Sard; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

DIANA.—ACTÆON.

1855 Actæon, watching Diana and two Nymphs, bathing in the Parthenian springs, which are surrounded by bushes, is, by the will of the goddess, being changed into a stag.
Cinque-cento *Striped onyx; $1\frac{1}{8}$ in. h., $1\frac{3}{8}$ in. w.*

MERCURY.

1856 Hermes Trismegistes, in front of whom is the caduceus. There is the inscription, EPMHΣ. TPIΣM. A splendid gem
Fine dark hyacinth-coloured sard; 1 in. h., $\frac{11}{16}$ in. w.

1857 Mercury stands, clothed with the petasus and chlamys, holding the caduceus and purse in his hands; in front of him is the cock. A very fine gem
Onyx of brown and white strata; $\frac{3}{4}$ in. h., $\frac{7}{16}$ in. w.

ESCULAPIUS.

1858 Bust of Esculapius, in profile; in front of him is the serpent-staff. Exquisite workmanship *Nicolo; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.*

HYGIEA.

1859 Hygiea giving a serpent, which she holds in one hand, drink from a patera. Very delicately executed
Almandine; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

BACCHUS.

1860 Head of Bacchus, crowned with vine-leaves; front face.
Cinque-cento *Chalcedony; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1861 Bust of the Youthful Bacchus, in profile; in front of him is the thyrsus. Extremely fine workmanship
Hyacinth-coloured sard; $\frac{7}{8}$ in. h., $\frac{9}{16}$ in. w.

1862 One of the Nymphs of Nysa, carrying the little Bacchus, who stretches out his hands to his nurse, on her left arm; in her right hand she holds a branch over a vase, containing wheat-ears, which stands upon the ground; behind her is a tree. Exquisite workmanship
Splendid onyx of three strata; $\frac{15}{16}$ in. h., $\frac{5}{8}$ in. w.

SILENUS.

1863 Bearded and drunken Silenus, bending forwards, and leaning on the youthful Bacchus, who holds the thyrsus in his right hand, and a drinking-vessel in his left. Exquisite workmanship. Cinque-cento *Striped onyx; $\frac{13}{16}$ in. h., $\frac{3}{4}$ in. w.*

FLORA.

1864 Head of Flora. A very fine gem *Fine Sapphire; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

ÆOLUS.

1865 Head of Æolus, in front of which is a staff with the inscription, AOVIV. A splendid gem *Sard; $\frac{11}{16}$ in. h., $\frac{5}{8}$ in. w.*

NYX.

1866 Sleeping Night reposing on clouds, and surrounded by the moon and stars *Brown sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

HERCULES.

1867 Hercules, seated on the lion's skin, reposing, his left hand and his left leg upon his club; in front of him is a tree, on which hang a quiver and a bow. An extremely fine gem *Splendid onyx of three strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

OMPHALE.

1868 Head of Omphale, with the lion's skin. Cinque-cento *Hyacinth; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

GREEK AND ROMAN BRONZES.

(*Measurement including the stands.*)

1869 Whole-length Figure of Theseus, in the attitude of combat. Very fine. On Sienna marble stand 15 *in. h.*

1870 Empress Marciana, in the character of Diana. Rare and fine. On marble stand 14 *in. h.*

1871 Whole-length Figure of Venus, with diadem and armlets. On marble stand. Very fine 16 *in. h.*

1872 Similar Figure, of smaller dimensions, the right arm deficient. On marble stand 8 *in. h.*

1873 Whole-length Figure of Venus, with mirror, arranging her hair. On Sienna marble stand 9 *in. h.*

1874 Whole-length Figure of Hercules, with inscription of Apollo (to whom the figure has been dedicated) inlaid in silver on the thigh. A very important and rare bronze of early Etruscan work. On marble stand 13 *in. h.*

1875 Laureated young Bacchus, in the attitude of running. Spirited and fine. On marble stand 13 *in. h.*

1876 Whole-length Figure of Jupiter, bearded, holding the thunderbolt. On Sienna marble stand 10 *in. h.*

1877 Whole-length Figure of Mercury; the muscles finely developed. Beautiful example of Greek work. On Sienna marble stand 10 *in. h.*

1878 Whole-length Figure of Apollo, holding the laurel branch. A magnificent specimen of Greek art. On flat stand 6 *in. h.*

1879 Bearded Figure of a Pigmy, in the attitude of boxing. A very rare specimen. On marble stand 9 *in. h.*

1880 Draped Etruscan Figure, in the attitude of throwing a ball. A finely patinated specimen. On marble stand 7 *in. h.*

1881 Cupid with the cymbals. On stand 4 *in. h.*

1882 Cupid standing. A minute specimen of fine work. On stand 2 *in. h.*

1883 Small Figure of Harpocrates, with attributes. On the original bronze stand 1½ *in. h.*

1884 Small bearded Head of a River God

1885 Small Box, formed of the head of Venus. Finely engraved

1886 Ram's Head. Of fine work 4 *in. l.*

ANTIQUE MARBLES,

1887 Winged Cupid, in a reclining posture, with torch reversed, and the right arm resting on his head. Of fine bold work 44 *in. l.*

1888 Tragic Mask, between two actresses. Of the very finest Greek work. A highly important example, in the highest state of preservation. In a rosewood glazed case 18 *in. l.*, 13 *in. w.*

1889 Bust of a Boy. A very rare and fine piece, executed in the highest style of Greek art. On marble stand 15 *in. h.*

1890 Egyptian Bust of a Sphinx. Of the finest work. On marble stand 21 *in. h.*

1891 Draped Figure of Socrates, seated. Of very fine work 15 *in. h.*

1892 Torso of Venus. On marble stand 12½ *in. h.*

1893 Head of a Lion, having formed the foot of a throne. Of fine and spirited work. On marble stand 19 *in. h.*

1894 Vase, with cover, decorated with foliage, figures, and other beautiful ornaments 20 *in. h.*

1895 Bust of a Roman Emperor. Of fine and spirited execution 21 *in. h.*

1896 Bacchanalian Sacrifice, with figures of Cupids and Nymphs. In high relief. In Sienna marble frame 23 *in. l.*, 13 *in. w.*

TENTH DAY'S SALE.

EGYPTIAN.

SMALL OBJECTS IN HARD STONE, &c.

Continued from page 118.

LOT

1897 Scarabæus; prenomen of Thothmes III., and Hut; two winged scarabæi, and king adoring *White steaschist;* $\frac{3}{4}$ *in. l.*

1898 Scarabæus; prenomen of Thothmes III. "Divine son." *White steaschist;* $\frac{5}{8}$ *in. l.*

1899 Scarabæus; prenomen of Thothmes III. "The king beloved of Amen" *White steaschist;* $\frac{3}{4}$ *in l.*

1900 Two Crocodiles; prenomen of Thothmes III. *Green steaschist;* $\frac{3}{4}$ *in. l.*

1901 Scarabæus; prenomen of Thothmes III. in a cartouche, and that of Sethos I. out of it. In a modern setting as a ring *Green vitrified steatite;* $\frac{3}{4}$ *in. l.*

1902 Scarabæus; prenomen of Thothmes III. "At peace through Truth" *White steaschist;* $\frac{3}{4}$ *in. l.*

1903 Scarabæus; prenomen of Thothmes III. "Type of Amen" *Green steaschist;* $\frac{3}{8}$ *in. l.*

1904 Scarabæus; prenomen of Thothmes III., scarabæus and two uræi *White steaschist;* $\frac{5}{8}$ *in. l.*

1905 Rectangle; prenomen of Thothmes III., and two uræi in upper crown, and Hut. ℞ sistrum *Green steaschist;* $\frac{5}{8}$ *in., by* $\frac{3}{8}$ *in.*

1906 Rectangle; prenomen of Thothmes III., ℞ same, and king, wearing a helmet and holding a crook *Dark steaschist;* $\frac{5}{8}$ *in. by* $\frac{3}{8}$ *in.*

1907 Scarabæus; prenomen of Thothmes III., surmounted by the Hut; and having beneath, the god Bar (*Baal*), adored by two cynocephali on the symbol "all" *Green steaschist;* $1\frac{1}{2}$ *in l.*

1908 Amulet; Ra naa cheperu; prenomen of Amenophis II. XVIII dynasty *Green steaschist; ½ in. l.*

1909 Semicylinder; sphinx, winged serpent and prenomen of Thothmes III.; the same repeated on the sides twice; and down the centre, prenomen of Amenophis II. XVIII dynasty *Green steaschist; ⅜ in. l.*

1910 Oval; on one side a sphinx treading a man under his feet, and prenomen of Amenophis II. Same prenomen emblem of stability, two serpents, and two feathers *Green steaschist; ¾ in. l.*

1911 Scarabæus. Eight lines of hieroglyphs, commencing with the names and titles of Amenophis III., and his wife Taia; and recording the lion hunts of the king *White steaschist; 3 in. l.*

1912 Scarabæus; prenomen of Amenophis III., "beloved of Amen Ra." XVIII dynasty *Green steaschist; ⅝ in. l.*

1913 Scarabæus; prenomen of Amenophis III. *Gray steaschist, burnt; ½ in. l.*

1914 Right Symbolical Eye; on the base, prenomen of Amenophis III., "beloved of Athor, the lady of Lower Egypt" (*Pennu-Peten*) *Green steaschist; ¾ in. l.*

1915 Oval. Head of Mentu Ra; prenomen of Amenophis III., "the son of the Sun" *Blue steaschist; ⅝ in. l.*

1916 Scarabæus; prenomen of Thothmes III., and that of Sethos I., out of a cartouche. XIX. dynasty *White steaschist; ¾ in. l.*

1917 Scarabæus; prenomen of Sethos I. *Green steaschist; ½ in. l.*

1918 Scarabæus; prenomen, Ra seser ma, of Rameses II. XIX dynasty *Green steaschist; ¼ in. l.*

1920 Scarabæus; prenomen of Rameses III. XX. dynasty (?) *Green steaschist; ½ in. l.*

1921 Scarabæus; "Son of the Sun, Har-an." XXI dynasty *Green steaschist; ½ in. l.*

1922 Scarabæus; "The King" *White steaschist; ⅝ in. l.*

1923 Scarabæus; King wearing the crown of Upper Egypt, offering wine to a disked uræus *White steaschist; ¾ in. l.*

1924 Scarabæus; Ra . . . nefer. [Royal prenomen] *Green porcelain; ⅝ in. l.*

1925 Scarabæus: Man holding two crocodiles *White steaschist; ⅝ in. l.*

1926 Scarabæus; "Khiu, guardian of the place of offering" *Green steaschist; ¾ in. l.*

1927 Scarabæus; "Priest of the . . . . Sebakat," surrounded with a border of emblems of stability and life *White steaschist; 1 in. l.*

1928 Scarabæus; "Aah-men." A name *Green steaschist; ½ in. l.*

1929 Scarabæus; "Chuanch neb." A man's name *Green steaschist; ½ in. l.*

1930 Scarabæus; "Amen-anch-tau." A proper name *White steaschist; ⅜ in. l.*

1931 Scarabæus; "Pe-taani nefer" *White steaschist; ½ in. l.*

1932 Scarabæus; ". . . . . men" *Green steaschist; ⅜ in. l.*

1933 Scarabæus; Hawk, Hut, or winged globe, and scarabæus. All emblems of the Sun *Green steaschist; 2 in. l.*

1934 Oval. Cynocephalus; wearing on its head the Moon's disk, seated, with its tail erect: emblem of the Moon. Set in a modern ring frame *Green jasper; ⅝ in. l.*

1935 Rectangle; on which are some hieroglyphs *Alabaster; ⅜ in. by ½ in. w.*

INTAGLIOS.

Continued from page 124.

HERCULES

1936 An ivy-wreathed head of Hercules *Brown sard; ½ in. h., ½ in. w.*

1937 Head of Hercules. Exceedingly fine *Splendid hyacinth; 1 1/16 in. h., ¾ in. w.*

1938 Profile head of Hercules, covered with the lion's skin. The beard is in the form of a bird, probably an allusion to the Stymphalic birds; the ear is formed by a ram's head; below is the club, and behind, a corn-ear *Yellow brown antique paste; 7/16 in. h., ⅜ in. w.*

1939 Bust of young Hercules, with the lion's skin round his shoulders (?) *Dark antique paste; ⅜ in. h., ⅜ in. w.*

1940 Bust of the bearded, laurel-wreathed Hercules; the club rests upon his shoulder *Brown antique paste; 7/16 in. h., ⅜ in. w.*

1941 Head of the suffering Hercules *Brown yellow antique paste; 7/16 in. h., 5/16 in. w.*

1942 A Bowl, garlanded with ivy, behind which a wreathed table-centrepiece appears; upon this the child Hercules is perceived, strangling the snakes. Very pleasing, and beautifully executed *Sard; 7/16 in. h., ⅜ in. w.*

1943 Young Hercules, standing, holding the victory palm in his right hand, and the club and lion's skin in his left
Half-brown, half-white antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1944 Young Hercules, hurrying onwards, crushing the snakes between his hands *Yellow-brown antique paste; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

1945 Hercules advancing; seen from the front
Brown-yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1946 Hercules sitting, with his right hand, in which is the club, leaning upon a rock *Green antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1947 Hercules, with the club in his right hand, and his left foot resting upon a fragment of rock, standing, in meditation
Violet antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

1948 Hercules, clothed with the lion's skin, and leaning upon the club, while he appears to be carrying something upon his shoulders. A crude representation
Yellow-brown antique paste; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.

1949 Hercules, enveloped in his lion's skin, with the club upon his shoulder, pacing about in a state of drunkeness. A very fine representation, with a granulated edge, sawed off from a scarabæus *Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

1950 Hercules standing, with a club in his right hand, and the lion's skin wrapped round the left arm
An antique silver ring; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1951 Hercules standing, his right hand outstretched, and his left holding the club and lion's skin
Brown-yellow antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

1952 The same subject *Brown-yellow antique paste; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

1953 Hercules, with the skin and club, holding in his right hand an object, not recognisable
Brown-yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

1954 Hercules, standing before an altar, apparently sacrificing. Much injured *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

1955 Hercules, with the club and lion-skin in his left hand, holding in his right a cantharus over an altar, to sacrifice
Sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

1956 Hercules, with the club in his hand, receiving the commands of Eurystheus. The stone is partly destroyed. A fine representation of the older period, with a granulated edge
Sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1957 Hercules, slaying the Nemæan lion
Green jasper; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.

1958 Hercules, armed with a bow and arrow, in combat with the Stymphalic birds. A very fine representation, with a granulated edge *Very fine light sard; $\frac{5}{8}$ in. h., $\frac{11}{16}$ in. w.*

1959 Hercules carrying the Erymantic boar *Yellow antique paste; $\frac{3}{16}$ in. h., $\frac{1}{4}$ in. w.*

1960 Hercules pressing Antæus between his arms, in a wrestling combat *Green antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

1961 Hercules absolved by Deiphobus of Amytela from the murder of Iphitus; between both is a pillar, emblematical of the grave-monument; underneath, the inscription, ANI. Very fine *Very dark brown sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

1962 Hercules, with his arm clasped round the shoulder of Telamon *Brown-yellow antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1963 Hercules, with the club in his hand, and standing by a rock, over which the lion's skin hangs, and upon which stands Cupid *Blue antique paste; $\frac{7}{16}$ in h., $\frac{5}{16}$ in. w.*

1964 Hercules, sinking under the weight of Cupid, who sits upon his shoulders. He falls on one knee, and angrily clenches his fist *Brown-yellow antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.*

1965 Young Hercules sitting upon his lion's skin, and resting his left hand upon his club. Before him stands Virtus, in the form of Minerva—Salutaris, with the olive-branch in her right hand; and Voluptas in the form of Venus, with Cupid in her leading strings. Remarkably fine *Chalcedony; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

1966 Hercules, lying in a state of drunkenness, outstretched upon his lion-skin, holding the club in his right hand, and the scyphus in his left. Very fine *Nicolo; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.*

1967 Hercules, clad in the lion-skin, holding the club in his left hand, and the herculean scyphus in his right. There is also the inscription ADMWN *Cornelian; $\frac{7}{8}$ in. h., $\frac{9}{16}$ in. w.*

1968 Similar Representation, with the letters DCM *Cornelian; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1969 Hercules, being crowned by Victoria, who stands before him; behind the latter is a Roman field-badge, upon which sits an eagle, with a wreath in his beak. The whole is probably an allusion to the victorious return from the war of some Roman general *Cornelian; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.*

1970 Omphale, standing with the attributes of Hercules *Brownish yellow antique paste, striped with white; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

1971 Head of Omphale, covered with the lion-skin
Plasma; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

1972 Thanatos, represented old, bearded, and with mighty wings, standing behind the sinking Hercules
White and brown striped onyx; 1 in. h., $\frac{5}{8}$ in. w.

1973 Club between a palm-branch and the caduceus, above an oar
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.

1974 Club and caduceus, and two palm-branches, standing upon an oar, surrounded by poppy-heads
Violet antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1975 Club, between corn-ears and poppy-heads
Yellowish sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

PERSEUS.

1976 Perseus, holding the herpe in one hand, and in the other, the head of Medusa. There is the inscription, ATTAMANOY
Plasma; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

1977 Perseus, standing on the trunk of the Gorgon, holding the head of Medusa in one hand, and the herpe in the other
Blue antique paste; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

1978 Perseus, holding in his left hand the severed head of Medusa, and in the right the herpe
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

BELLEROPHON.

1979 (Chimæra—Pegasus.) Bellerophon riding the Pegasus, and in combat with the Chimæra, at whom Mera is barking. Very fine *Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{4}$ in. w.*

1980 Bellerophon, riding the Pegasus, and in combat with the Chimæra. Very spirited; the edge is granulated
Brown and white striped onyx; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.

1981 The same subject *Cornelian; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

1982 The Chimæra. A very fine gem
White chalcedony; $\frac{9}{16}$ in. h., $\frac{5}{8}$ in. w.

1983 The Chimæra, in a recumbent posture
Brown antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

1984 Pegasus flying *Sard; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.*

1985 A similar representation *Nicolo; $\frac{9}{16}$ in. h., $\frac{9}{16}$ in. w.*

1986 Pegasus standing; the treatment characteristically antique
Cornelian, which has undergone the influence of fire, in an antique mounting; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.

1987 Pegasus *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

CADMUS.

1988 Cadmus, sitting on the ground; by his side is a vessel, wherewith to draw water, indicative of the spring—before him rests the dragon, who is its guardian. Very fine

White chalcedony; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

1989 A similar representation *Brown sard; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

ŒDIPUS (SPHINX).

1990 Œdipus, with a sword by his side, solving the riddle of the Sphinx, who sits before him upon a rock

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1991 Sitting Sphinx, with a double body; seen from the front

Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

1992 Sitting Sphinx, in profile. The inscription, L·C·IVC.

Cornelian; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

1993 Winged Sphinx, with a human upper body, and the lower body of a lioness, squatting upon the ground before a jewel-box, from which she has taken a string of pearls; upon the other side stands a vase *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

ETEOCLES AND POLYNICES.

1994 Eteocles and Polynices, the sons of Œdipus, armed with swords and shields, expiring upon the ground

Blue antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

1995 The same *Green antique paste, striped with white; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

JASON.

1996 Jason standing before a pillar, around which the Colchian dragon is coiled, and upon the top of which sits the magic bird Tyn, which Jason had received from Medea; at the foot of the pillar is the ram of Phryxus. From the collection of Dr. Nott. (*Compare with Impronte di Monum. Gen. Cent. I. No.* 78)

Striped onyx; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

1997 The same subject. Etrurian workmanship

Very fine sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

1998 The same subject, but without the ram

Black and white striped sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

ORPHEUS.

1999 Orpheus sitting upon a rock, playing the lyre

Very fine garnet; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

2000 Orpheus sitting upon a rock, playing the lyre to a ram before him *Green antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

MELEAGER.

2001 Meleager with two hunting spears in his hand, contemplating the head of the Calydonian boar, which lies before him upon a stele, at his feet a dog; on the side, the inscription, FLAVG. (*Compare Toelken's Catalogue, p.* 2, *No.* 168)

Violet antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2002 Meleager attacking the Calydonian boar, which is just emerging from the forest, with a spear

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

DÆDALUS.

2003 Dædalus working at the wings. A very fine gem

Sardonyx; $\frac{3}{8}$ in. h., $\frac{5}{8}$ in. w.

2004 Dædalus working at the wings of Icarus

Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2005 Dædalus working in a standing posture at the wings destined for Icarus *Antique paste* (*imitating the nicolo*); $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

ICARUS.

2006 Icarus standing, and holding in his hand the wings fabricated by Dædalus. Fine Etrurian workmanship

Fine red sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

CENTAUR.

2007 Centaur carrying, as it appears, a trophy in his right hand, and a club in his left. Very much injured

Green antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

THESEUS.

2008 Theseus, whose right arm rests upon a rock, contemplating the sword, which he holds in his left hand; the club is near him. From the collection of Dr. Nott. (*Compare Impronte di Monum. Gem. Cent. I. No.* 69) *Cornelian; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

2009 Theseus, whose right arm reposes upon a rock, contemplating his Parazonium, which he holds in his left hand

Greenish antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

2010 Theseus contemplating the sword *Nicolo; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

NARCISSUS.

2011 Narcissus standing with crossed legs, his hand against a tree, and gazing upon Echo, who appears before him. Cupid stands below, aiming his dart at Narcissus. A very fine gem

Plasma; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

2012 Young Man standing before a rock and grasping a bough; commonly thought to be Narcissus

Green antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

LYCURGUS.

2013 Lycurgus, king of the Edonians, hewing down with his axe the vine tree of Dionysius. A very fine work in the old style, with a granulated edge

Brown and white stripe onyx; $\frac{13}{16}$ in. h., $\frac{7}{16}$ in. w.

LEANDER.

2014 Head of Leander *Sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2015 Leander swimming across the Hellespont

Amethyst; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

2016 Leander swimming across the Hellespont

Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2017 The same *White antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2018 The same *Brown antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

HELLE.

2019 Helle, in the posture of Venus Euplœa, being carried through the waves by the ram, accompanied by Cupid

Fine sard; $\frac{1}{2}$ in. h., $\frac{11}{16}$ in. w.

PELEUS.

2020 Peleus, inclined backwards, wringing out his wet hair over a basin; with the inscription, ΠΕΛΕ. Etrurian workmanship

Striped onyx; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.

ARGOS.

2021 Argos standing in an inclined posture, with one foot on the stern of his ship, which he is contemplating

Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

HEROES OF THE TROJAN WAR.

TROJA.

2022 The city of Troja: in the foreground is Achilles, dragging the corpse of Hector round the town. Very fine

Amethyst; $\frac{1}{2}$ in. h., $\frac{11}{16}$ in. w.

CALCHAS.

2023 A Priest, with a bough and a sacrificial cup in his hands, standing before an altar, from behind which issues forth a hind. Perhaps Calchas, and the hind, sent by Diana instead of the carried-off Iphigenia *Brown and white striped onyx; $\frac{11}{16}$ in. h., $\frac{7}{16}$ in. w.*

MENELAUS.—AGAMEMNON.

2024 Menelaus completely armed, carrying the slain and disarmed Patroclus in his arms; behind the group is a mnema, with an urn and sword. Probably a copy of the well-known marble group *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2025 Menelaus, completely armed, carrying the slain and disarmed Patroclus in his arms *Red jasper; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.*

2026 Menelaus and Agamemnon casting lots (which are thrown into an urn) as to who shall engage in the combat with Hector *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

ACHILLEUS.

2027 Thetis plunging the young Achilles, whom she is holding by the heel, into the floods of the Styx *Garnet; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2028 Cheiron teaching young Achilles to play upon a stringed instrument: with the inscription, BANI. Very fine *Sard; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2029 Head of a Bearded Warrior, behind which is the lance; perhaps Achilles with the Peleian lance (?) *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2030 Bust of Achilles, covered with the helmet, behind which the shield is visible. Exquisite workmanship *Red jasper; $\frac{13}{16}$ in. h., $\frac{11}{16}$ in. w.*

2031 Achilles, sitting by the sea-shore, and playing upon the lyre, which is adorned with a fillet; the shield rests at his feet *Amethyst; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

2032 Achilles holding the lance in his hand, and sadly reposing his left arm upon the shield, which rests upon a rock. Thetis stands before him, and is bringing the helmet to her son. Exceedingly fine *Nicolo; $\frac{15}{16}$ in. h., $\frac{11}{16}$ in. w.*

2033 Thetis bringing the helmet to Achilles, who is armed with the lance and sword *Green antique paste, with blue and white stripes; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2034 Achilles putting on his greaves; the shield is on the ground before him *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

INTAGLIOS OF THE CINQUE CENTO AND LATER PERIODS.

HEROES OF THE TROJAN WAR.

2035 Head of Paris. A splendid gem *Chalcedony; 1 in. h., $\frac{7}{8}$ in. w.*

2036 Helmeted Head of Ulysses; front face *Hyacinth; $\frac{3}{4}$ in. h., $\frac{1}{8}$ in. w.*

2037 Ulysses holding the stolen Palladium in his hand, and fleeing accompanied by Diomedes, who holds his drawn sword in one hand and protects the retreat with his shield. Both heroes are looking backwards at their pursuers. Beneath is the inscription, CWCOKAE. A splendid gem. Cinque-cento

Hyacinth-coloured sard; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2038 Diomedes, armed with the shield and sword, and carrying the stolen Palladium, glancing backwards; there is the inscription ϥƎAXIII. (Pichler). Exquisite workmanship

Striped sardonyx; 1 *in. h.,* $\frac{5}{8}$ *in. w.*

2039 Head of Achilles. Splendid gem by A. IIIXAEP (Pichler)

Sard; $1\frac{1}{4}$ *in. h.,* 1 *in. w.*

2040 Very fine Head of Patroclus, with an exquisitely executed helmet, on which a couched griffin is represented; there is the inscription, IIATPOKAOΣ ATAAOY. A splendid gem

Cornelian; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

HISTORICAL REPRESENTATIONS.

2041 Scipio Africanus restoring to Allucius his bride, who had been taken prisoner. Very fine. Cinque-cento

Green jasper, with red spots; $\frac{9}{16}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2042 Moses letting the Water flow from the Rock. Cinque-cento

Yellow cornelian; $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2043 Encounter of Horsemen. Cinque-cento

Lapis lazuli; $\frac{13}{16}$ *in. h.,* $1\frac{1}{16}$ *in. w.*

PORTRAITS.

2044 Head of Sappho. Finely executed by IIIX (Pichler)

Brown sard; $\frac{7}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2045 Head of the dying Alexander. A splendid gem

White chalcedony; $1\frac{1}{8}$ *in. h.,* $\frac{7}{8}$ *in. w.*

2046 Head of Scipio Africanus. A splendid gem

Cornelian; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2047 Helmeted Head of Hannibal, front face. A splendid gem

Amethyst; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2048 Head of Marcellus, with the inscription, M.C. MAR. A splendid gem *Sard;* $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2049 Head of a Man; with the inscription, CA. MVTIVS. Finely executed *Sard;* $\frac{7}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2050 Head of C. Popilius; with the inscription, C. POPIL.

Cornelian; $\frac{11}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2051 Head of Asinius Pollio; with the inscription, C. A. POLLIO.
Cornelian; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.

2052 Head of Augustus *Hyacinth; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

2053 Head of Vitellius. A very fine gem *Cornelian; $\frac{13}{16}$ in. h., $\frac{5}{8}$ in. w.*

2054 The Emperor Trajan, in the garb of a general, reposing his hand on a lance, and standing in front of a conquered Dacian, who kneels upon the ground with his arms bound behind him; at the side is a trophy, which consists of conquered weapons; in the background is a Roman warrior. A splendid gem
Brown sard; $1\frac{1}{8}$ in. h., $\frac{3}{4}$ in. w.

2055 Head of Antinous *Peridot; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

2056 Head of Antinous *Brown sard; $\frac{11}{16}$ in. h., $\frac{5}{8}$ in. w.*

2057 Head of Antoninus Pius
Fine hyacinth-coloured sard; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

2058 Head of Lucius Verus *Brownish sard; $\frac{15}{16}$ in. h., $\frac{3}{4}$ in. w.*

2059 Head of Cleopatra. Very finely executed
Brown sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

2060 Berenice. A splendid gem *Cornelian; $\frac{13}{16}$ in. h., $\frac{7}{8}$ in. w.*

2061 Head of Dido *Light amethyst; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

2062 Bearded Head of a Man; with the inscription, ΥΛΛΟΥ
Peridot; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.

2063 Head of a Man. Very finely executed
Striped sard; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.

2064 Unknown Female Portrait. Cinque-cento
Emerald; $\frac{7}{8}$ in. h., $\frac{3}{8}$ in. w.

GREEK AND ROMAN BRONZES.

(*Measurement including the stands.*)

2066 Handle of a Vase, terminating with a horse's head. Finely patinated and of beautiful work

2067 Ornament for a Chair, terminating with a horse's head 11 *in. l.*

2068 Finely-worked Chain, composed of six rings and bands, used for the gear of a horse 15 *in. l.*

2069 Mirror, finely embossed with three Amazons in the act of combat. Very rare and fine. In bronze case $5\frac{1}{2}$ *in. dr.*

2070 Another fine specimen, with three figures in relief, one of whom is playing on the lyre. In original bronze case $4\frac{1}{2}$ *in. dr.*

2071 Circular Lamp, with four reclining figures and ornamented border. Of fine work 5 *in. dr.*

2072 Etruscan Candelabrum, standing on griffin's feet 36 *in. h.*

2073 Four Fibulæ, a Celt, and circular Ornament

2074 Richly-draped silver Figure of Juno. Extremely rare. In case 7 *in. h.*

2075 Draped figure of a Boy, in lead, in the attitude of carrying a Vase. on stand 7½ *in. h.*

2076 Patera, with pierced handle, in white metal

ETRUSCAN TERRA COTTA VASES.

2077 Vase; the lower part formed of a human head, encircled with laurel, with two human heads on each side, and surmounted by a figure of Victory. Finely preserved and of excessive rarity; found at Canosa 34 *in. h.*

2078 Draped Figure of Venus, with uplifted hands, and ornamented with necklace and ear-rings 18 *in. h.*

2079 Winged draped Figure of Victory 11 *in. h.*

2080 Draped Female Figure, holding a patera in one hand and a lachrymatory in the other 12 *in. h.*

2081 Seated Figure of Venus nursing Cupid, with attendant attributes 11 *in. h.*,

2082 Semi-draped Figure of Hercules, in bas-relief. Of very fine work

2083 Two Female Busts, one veiled and the other diademed, in bas-relief. Very fine

2084 Bottle, with head of Medusa, in relief, on each side

2085 Tessera, inscribed, A. ZEZNO. XII., on one side, and bust on the other. A very rare specimen

2086 Large round Vase, with admirably sculptured head of Medusa on both sides; the one in front surmounted by a pedestal, on which a figure of Cupid is standing, leaning against the mouth of the vase. The half figures of two horses or unicorns issuing forth, in galloping posture, are placed on each side the head of Medusa in front. Behind are three standing figures of Vestals, richly habited; slightly tinged with colour. In fine state and of the utmost rarity and interest; from Cumæ

2087 Large round Vase, with two handles, surmounted on each side with winged figure seated on a dove, the handles terminating with human heads, with lion in the centre. In front is a winged head, sculptured in high relief, upon which a figure is standing, with two winged Cupids on either side, in graceful posture. In fine state and of the utmost rarity; from Cumæ

2088 Large round Vase, surmounted by three Vestals in rich attire, with head of Medusa on each side, a figure of Cupid standing on that in front, with two seated figures on each side, one of whom is holding a patera; slightly tinged with colour, and of the same high degree of rarity and interest; from Cumæ

2089 Round Vase, surmounted by three winged figures of Victory, with Gorgon's heads and two horses proceeding from each side of the mouth

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ELEVENTH DAY'S SALE.

EGYPTIAN.—BRONZES.

LOT

2090 Chnum (*Jupiter-Chnebis*), ram-headed; wearing on his head the pschent, holding his hands before him as if in the act of holding a sash or fillet 3⅝ *in. h.*

2091 Mentu Ra (*Mars*), walking, hawk-headed; wearing the sun's disk and two tall plumes; on his head two uræi; in his right hand "Life," and the remains of the sceptre in his left hand 11¾ *in. h.*

2092 Thoth (*Mercury*); or a monarch in the character of Thoth, his head surmounted by a lunar disk and uræus; above, the ibis head of Thoth, surmounted by two plumes, and disked uræi and horns; in his right hand "Life;" the left has hold of the sceptre (*gam*) 9 *in. h.*

2093 Ægis, containing the busts of Mau, wearing plumes and disk, and his sister Tafne, lion-headed, wearing the disked uræus: supposed to represent the constellation Gemini; behind, two rings 2¼ *in. h.*

2094 Thoth (*Mercury*), ibis-headed, walking; behind, a ring 1½ *in. h.*

2095 Osiris standing, wearing on his head the crown, surmounted by two feathers and two disked uræi; in his left hand the whip, in his right the crook; his eyes inlaid with black enamel, and his brow formerly with the same 9 *in. h.*

2096 Osiris, eight figures of, standing, wearing on his head the atf or cap, flanked by two plumes; on his head a uræus; in his left hand a crook, in his right the whip 2¼ *to* 4⅞ *in. h.*

2097 Osiris, Head of, surmounted by the crown (atf). Good work
$2\frac{1}{4}$ *in. h.*

2098 Isis, seated on a throne, suckling the young Horus; on her head a tiara of twelve uræi, surmounted by the disk and horns; on her forehead a uræus $9\frac{1}{2}$ *in. h.*

2099 Isis, as before; without the tiara of uræi $2\frac{1}{2}$ *in. h.*

2100 Anup (*Anubis*), jackal-headed; walking with pendant arms, wearing a tunic (shenti) 2 *in. h.*

2101 Har-pa-chrat (*Harpocrates*), walking; wearing on his head a scull-cap, uræus, serpent, and lock of hair; index-finger of his right hand to his mouth. On a square pedestal $6\frac{1}{4}$ *in. h.*

2102 Cat (*shau*); animal sacred to the goddess *Bast or Bubastis*: seated erect, the tail brought round to the right side $4\frac{3}{4}$ *in. h.*

2103 Apis, the Bull, walking; on his head the lunar disk $2\frac{1}{2}$ *in. h.*

INTAGLIOS.

Continued from page 140.

ACHILLEUS.

2104 Achilles contemplating his weapons; beside him is the mnema of Patroclus *Yellow antique paste*; $\frac{7}{16}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2105 Achilles, with the chlamys and the lance upon his left shoulder, contemplating the helmet, which Thetis has given him; before him, on the ground, lies armour *Nicolo*; $\frac{7}{16}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2106 Achilles, armed with the lance, contemplating the helmet in his hand; on the ground, before him, is the shield
Yellow antique paste; $\frac{7}{16}$ *in. h.*, $\frac{1}{4}$ *in. w.*

2107 Achilles, sitting, contemplating the helmet; before him is his armour *Yellow-brown antique paste*; $\frac{7}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2108 Achilles beside the tomb of Patroclus, upon which lies the helmet, while against it rest the shield and lance, putting on his greaves, preparatory to the combat. Uunderneath is the letter A *Blue antique paste*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

PRIAMUS.

2109 Head of Priamus. A fine gem *Fine sard*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2110 Priamus, at the feet of Achilles, who is seated on a chair before him, supplicating for the corpse of Hector,
Cornelian; $\frac{1}{2}$ *in. h.*, $\frac{5}{8}$ *in. w.*

2111 Priamus, lying at the feet of Achilles, of whom he is supplicating the corpse of Hector, while Briseis compassionately raises him up; beside the group is a column, perhaps the mnema of Patroclus *Cornelian; $\frac{3}{4}$ in. h., 1 in. w.*

2112 Priamus, sitting at the feet of Achilles, entreating the latter to give up to him the corpse of his son, while Briseis sustains him; behind him is a winged caduceus. From the Collection of Dr. Nott. (*Compare Impr. di Monum. Cent. III, No.* 76) *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2113 Achilles, with the sword at his side, standing before Priamus, behind whom is visible a warrior with lance and sword, perhaps Automedon *Very fine sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2114 Achilles kneeling upon the ground, extracting the arrow from his heel *Sard; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

NEOPTOLEMUS.

2115 Neoptolemus, armed and kneeling, holding the drawn sword in his hand, awaiting the combat *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

HECTOR.

2116 Hector springing aboard the Greek ships. From the Collection of Dr. Nott. (*Compare Impr. di Monumenti Gem. Cent. I, No.* 82) *Sard; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2117 Hector, completely armed, with the sword in his hand, taking leave of Andromache. The shield is on the ground by his side *Sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2118 Andromache contemplating the shield of Hector *Brown antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2119 Andromache, seated sorrowfully, contemplating the sword of Hector *Brown antique paste, with white stripes; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

AJAX.

2120 Very fine helmeted Head of Ajax *Hyacinth-coloured sard; $\frac{9}{16}$ in. h., $\frac{9}{16}$ in. w.*

2121 Ajax covering Odysseus, who has sunk upon the ground, with his shield, while with his right hand he flings a stone at the assailants *Dark blue antique paste; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2122 Ajax holding the severed head of Imbrius in his hand, and resting his foot upon the mutilated corpse *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

2123 Ajax grasping Cassandra by the hair, with his right hand, which at the same time holds the sword, in order forcibly to drag her away from the monument of Minerva

Blue antique paste; $\frac{5}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

DIOMEDES.

2124 Diomedes kneeling upon the corpse of the slain Dolon, whose severed head he holds in his hand

Striped onyx; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2125 Diomedes and Odysseus returning from the taking of the Palladium. The stone is fragmented *Sard;* $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2126 Diomedes carrying the stolen Palladium on his left arm, is descending from the wreathed altar, upon which his right knee is resting, while in his right hand he holds the unsheathed sword for defence *Dark antique paste;* $\frac{3}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2127 Diomedes stealing the Palladium from the altar

Violet antique paste; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2128 Diomedes carrring the Palladium in one hand, and in other the torch which lights him in his nocturnal expedition

Sard; $\frac{7}{16}$ *in. h.,* $\frac{1}{4}$ *in. w.*

PHILOCTETES.

2129 Philoctetes before the altar, with a bow and arrows, being wounded in the foot by the serpent, which is crawling forth from underneath. Very fine Etrurian workmanship

Sard; $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2130 Philoctetes, limping and leaning upon his staff, holding in his hand the bow of Hercules. A fine Etrurian work, sawed off from a Scarabæus *Cornelian (bleached by fire);* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2131 Philoctetes, lying upon the ground, under a hanging rock, and with a wing scaring away the flies that are swarming around his wounded foot, while Odysseus, who appears behind the rock, secretly watches him. Etrurian workmanship. The edge is granulated *Pale yellow sard;* $\frac{1}{2}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2132 Philoctetes mournfully lying upon the ground in a cave, and with the wing scaring away the flies from his wound

Dark antique paste; $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2133 A similar representation

Brown antique paste, with white stripes; $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in.*

ODYSSEUS.

2134 Bearded Warrior, perhaps Odysseus, with the head of Medusa upon his breast-plate, kneeling upon the ground, with a stretched-forth shield *Cornelian ; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

2135 Bust of Odysseus, covered with the pileus; near it the inscription, KPWMOY *Brown sard ; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

2136 Odysseus building his ship. From the Collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. I, No.* 95). Very finely executed *Pale yellow sard ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

SCYLLA.

2137 Scylla dragging a companion of Odysseus down into the waves; above her head she swings the rudder, in order to annihilate her victim. Very fine. From the Collection of Dr. Nott. (*Compare Impr. di Monumenti Gem. Cent. I, No.* 93) *Cornelian ; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

2138 Scylla, whose lower body branches out into fish-curves and dogs' bodies, stretching out her right hand, and holding an oar in the left *Violet antique paste ; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.*

2139 Scylla, terminating in a long and twisted fish-tail *Onyx of three strata ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

SIREN.

2140 Siren, blowing upon the double flute, and holding another simple flute in her hand ; at the side is the inscription, LIHI *Violet antique paste ; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2141 Siren, clad in the chiton, carrying an amphora on her head, and a torch in her hand *Cornelian ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

ÆNEAS.

2142 Æneas, on the point of fleeing, carrying Anchises, his father, upon his shoulder, and leading his son, Ascanius, by the hand *Yellow antique paste ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2143 Æneas, carrying his father Anchises upon his shoulder *Brown antique paste, with white stripes ; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

LAOCOON.

2144 A most expressive Head of Laocoon *Red jasper; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

HISTORICAL REPRESENTATIONS.—[GREEK.]

OTHRYADES.

2145 Othryades, who has sunk upon the ground, writing the news of victory upon his shield, with his own blood. Very fine
Pale yellow sard; $\frac{9}{16}$ in. h., $\frac{9}{16}$ in. w.

2146 Othryades, standing, and writing the message of victory upon a shield. Fine Etrurian workmanship. From the collection of Dr. Nott. *(Compare Impronte di Monumenti Gem. Cent. I. No.* 99.) *Striped onyx; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

PORTRAITS.

2147 Head of Socrates. Completed in gold *Nicolo; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2148 Bust of Socrates, instructing *Sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

2149 Bust of Aristoteles *Dark antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2150 Head of the dying Alexander
Pale blue antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

HISTORICAL REPRESENTATIONS.—[ROMAN.]

2151 Roma, seated, holding a mask in her stretched-forth right hand; beside her are her armour and shield *Nicolo; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2152 Roma, seated, with Victoria upon her stretched-forth right hand, and the parazonium in her left; the armour is beside her
Yellowish antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2153 Roma, seated, holding a mask in her stretched-forth right hand; the shield rests beside her, against her chair
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

2154 Roma, seated, contemplating a mask, which she holds in her hand; the shield rests against her chair, with the circumscription, HEROPHILI—OPOBAL SAMVM. A splendid gem
Very fine sard; $\frac{11}{16}$ in. h., $\frac{9}{16}$ in. w.

2155 Faustulus before the She-wolf, who lies under the Ficus Ruminalis; opposite him, sits the goddess Roma. From the collection of Dr. Nott. *(Compare Impronte di Monumenti Gem. Cent. I. No.* 65.) Very fine *Sard; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

2156 Romulus and Remus being suckled by the She-wolf, under the Ficus Ruminalis
Antique glass paste, which capitally imitates the onyx of three strata, mounted in gold; $\frac{5}{8}$ in. h., $\frac{7}{8}$ in. w.

2157 The same subject *Nicolo; $\frac{1}{4}$ in. h., $\frac{5}{8}$ in. w.*

2158 Faustulus finding Romulus and Remus, whom the She-wolf is suckling under the Ficus Ruminalis
Brown antique paste; ½ in. h., ⅜ in. w.

2159 A similar representation
Brown yellow antique paste; 9/16 in. h., ⅜ in. w.

2160 Romulus, with the plough, drawn by two oxen, marking out the circumference of the city of Rome. From the collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. IV. No.* 88.) *Cornelian; ⅜ in. h., ½ in. w.*

2161 Two Shepherds, leaning upon their crooks, contemplating the head of Tolus, which lies between them, and which was discovered upon laying the stone of the Jupiter-temple on the Capitol; above the head is a star. Very interesting
Nicolo; ½ in. h., ½ in. w.

2162 Lucretia stabbing herself in the presence of her husband, who in vain seeks to restrain her; beside her, on the ground, is a torch *Lapis lazuli; ⅞ in. h., ¾ in. w.*

2163 Bust of Lucretia, with the dagger sticking in her bosom
Cornelian; 9/16 in. h., 7/16 in. w.

2164 Head of Lucretia, with the dagger before her
Onyx of brown and white strata; ½ in. h., ⅜ in. w.

2165 Beardless Male Figure, with the aplustre in his right hand, and the chlamys folded around his left arm, standing in the posture of Neptune, with his right foot upon the ship's beak, to which a vergillum is attached; perhaps a Sextus Pompeius, as upon coins, to indicate a naval victory
Brown antique paste; ½ in. h., 7/16 in. w.

PORTRAITS.

2166 Head of Cicero *Nicolo; 7/16 in. h., 5/16 in. w.*

2167 Head of Hadrian *Yellow-brown antique paste; 7/16 in. h., ⅜ in. w.*

2168 Head of Aurelius Cæsar *Blue antique paste; ⅜ in. h., ¼ in. w.*

2169 Heads of Caius and Lucius Cæsar, with the inscription, KICCOC COAAAA *Plasma; 7/16 in. h., ½ in. w.*

2170 Head of Vespasianus
Dark antique paste, with white stripes; 7/16 in. h., ⅜ in. w.

2171 Head of Vespasianus *Blue antique paste; ¼ in. h., ¼ in. w.*

2172 Head of Agrippina jun. *Yellow antique paste; ½ in. h., ⅜ in. w.*

2173 Head of Augustus *Sard; ½ in. h., ⅜ in. w.*

2174 Head of Augustus *Amethyst; ½ in. h., 7/16 in. w.*

2175 Head of Hadrian *Red jasper, restored in gold; 9/16 in. h., 7/16 in. w.*

2176 Head of Livia *Cornelian, very fragmented; $\frac{5}{16}$ in. h., $\frac{3}{16}$ in. w.*

2177 Head of Livia. Very fine
Hyacinth-coloured sard; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.

2178 Heads of Augustus and Livia
Violet antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

2179 Heads of Domitianus and Julia Titi
Striped onyx; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.

2180 Head of Drusus sen. Very finely executed
Sardonyx of two strata; 1 in. h., $\frac{3}{4}$ in w.

2181 Head of Augustus *Brown sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2182 A laurel-wreathed Head of Tiberius *Amethyst; $\frac{3}{4}$ in. h., $\frac{9}{1}$ in. w.*

2183 Head of Tiberius *Yellow antique paste; $\frac{9}{16}$ in. h., $\frac{5}{8}$ in. w.*

2184 Head of Tiberius *Blue antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2185 Head of Young Augustus *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

2186 Head of Lucius Cæsar on the top of an altar, surrounded by two palms *White antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2187 Head of Augustus
Dark antique paste, with white stripes; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2188 Head of Tiberius (?) *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2189 Head of Germanicus *Amethyst; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2190 Head of Germanicus, restored in gold *Hyacinth; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

2191 Heads of Aurelius Cæsar and Faustina, with an inscription between them *Red jasper; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

2192 Head of the younger Agrippina, restored in gold
Sard; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.

2193 Head of Antonia. Very finely cut *Sard; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

2194 Head of Claudius *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

2195 Head of Annius Verus, restored in gold *Nicolo; $\frac{7}{8}$ in. h., $\frac{3}{8}$ in. w.*

2196 Head of Nero *Plasma; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2197 Head of Hadrianus *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

2198 Head of Claudius Cæsar *White antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2199 Head of Galba *Onyx of three strata; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

2200 Head of Galba. Very fine
Cornelian-like onyx; $\frac{11}{16}$ in. h., $\frac{7}{16}$ in. w.

2201 Head of Vespasian
Dark antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2202 Head of Vespasian *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2203 Head of Domitia. A splendid gem *Nicolo; $\frac{7}{8}$ in. h., $\frac{11}{16}$ in. w.*

2204 Head, unknown *Violet antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2205 A full front Bust of Pompeius Magnus, with the inscription ΑΠΟΜΩΙΟΥ. Exceedingly beautiful
Hyacinth; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.

2206 Head of Drusus jun., between two cornucopiæ, under which is a winged foot, with a caduceus and a dolphin
Yellow antique paste ; ½ in. h., ⅝ in. w.

2207 Head of Drusus jun., placed upon a sacrificial table, between two cornucopiæ *Brown antique paste ; ½ in. h., ⅝ in. w.*

2208 Head of Drusus jun., between two cornucopiæ, under which is the earth-ball
Half blue, half violet antique paste ; 7/16 in. h., ½ in. w.

2209 A Ring, within which sits a rabbit ; upon the ring lies a scale, and above floats the head of Lucius Cæsar, between corn-ears
Sard ; 7/16 in. h., 5/16 in. w.

2210 Head of Octavia Finely executed
Yellowish sard ; ⅝ in. h., ⅜ in. w.

2211 Head of Otacilia Severa *Amethyst ; ½ in. h., ⅜ in. w.*

2212 Head of Julia Titi and Sabinus ; between the two is the crescent and a star. Fine workmanship
Striped onyx ; ⅜ in. h., 9/16 in. w.

2213 Head of Matidia. Magnificent gem. From the collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. II, No.* 80) *Fine hyacinth-coloured sard ; ¾ in. h., ½ in. w.*

2214 Heads of Commodus and Lucilla
White antique paste ; ⅜ in. h., 7/16 in. w.

2215 Head of Antoninus Pius *Red jasper ; ½ in. h., ⅜ in. w.*

2216 Head of Antoninus Pius *Amethyst ; ⅜ in. h., ¼ in. w.*

2217 Head of the elder Faustina *White antique paste ; ½ in. h., ⅜ in. w.*

2218 Head of Marcus Aurelius. Upon the reverse is an eagle with a laurel-wreath in his beak, sitting between two Roman field-badges *Red jasper ; ⅝ in. h., 9/16 in. w.*

2219 Head of Marcus Aurelius. A fine gem
Amethyst ; 9/16 in. h., 7/16 in. w.

2220 Head of Commodus, with a butterfly, a peacock, and a star (?) beside him. Very finely executed *Sard ; ½ in. h., ½ in. w.*

2221 Head of Antinous *Red jasper ; ⅝ in. h., ½ in. w.*

2222 Head of Commodus, with the lion's skin upon his shoulders
Plasma, restored in gold ; ½ in. h., 7/16 in. w.

2223 Heads of Augustus and Livia, and of the younger Faustina
Brown antique paste ; 5/16 in. h., ½ in. w.

CAMEOS

OF THE CINQUE CENTO, AND LATER PERIODS.

Continued from page 129.

HORUS.

2224 Horus, on a seat formed by a lotus-flower. Very artistically executed. Cinque-cento *Onyx of two strata; ¾ in. h., ⅝ in. w.*

HARPOCRATES.

2225 A very finely cut full-length figure of Harpocrates by Girometti *Sardonyx of two strata;* 1 *in. h.,* ¾ *in. w.*

SATURN.

2226 Statuette of Saturn, holding a sickle in his hand. The execution is extremely fine. Cinque-cento *Yellowish-brown jasper;* 3 *in. h.*

JUPITER.—GANYMEDES.—JUNO.

2227 Head of Jupiter Serapis. Exquisitely executed *Fine sardonyx of two strata;* 1⅜ *in. h,* 1⅛ *in. w.*

2228 Head of Jupiter. Exquisitely executed *Sardonyx of two strata;* 1 *in. h.,* ⅞ *in. w.*

2229 Jupiter, in a noble attitude, sitting upon a rock, under a drooping laurel tree; with his right hand he leans upon the sceptre, while in the other he holds the thunderbolt; at his feet reposes the eagle, with half outspread wings. The lower body of the god is clad with the chiton. Opposite him stands Thetis; her attitude is noble; she holds her drooping peplos in her left hand, and is entreating the Lord of the Olympus to give weapons unto her son, Achilles. Seldom has an artist of the cinque-cento period so thoroughly entered into the spirit of antiquity, as the author of this work. In the attitude and the drapery of the two divinities, so truly an antique conception is displayed, as differs most widely from the manner in which antique subjects were treated by mediæval glyptic artists. This work is undoubtedly one of the finest of the period, and remarkable from its enormous size *Sardonyx of two strata;* 7½ *in. h.,* 6 *in. w.*

2230 Little group. Ganymedes, seated, caressing the eagle of Jupiter. Cinque-cento *Agate-onyx;* 1½ *in. h.*

2231 Jupiter, seated on a throne of clouds, embracing the winged Ganymedes, who stands in front of him; behind Jupiter, the eagle is seated. Cinque-cento
Cornelian on chalcedony; $1\frac{1}{16}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2232 Heads of Jupiter and Juno. Finely executed. Cinque-cento
Sardonyx of two strata; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2233 Head of Juno, with the Stephane. Executed with great spirit
Sardonyx of three strata; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

TRITON.

2234 On the two extremities of the fish-like tail of a Triton are seated two Halcyons, sea-birds, of whom the saying is, that when they hatch their eggs in the sea, the sea is calm. Cinque-cento *Agate;* $1\frac{1}{4}$ *in. h.,* $1\frac{1}{16}$ *in. w.*

AMPHITRITE.

2235 Amphitrite, holding in her hand a shield, ornamented with the head of Medusa, and being borne through the waves by a Triton, surrounded by smaller Tritons and marine animals. Very spirited. Cinque-cento *Chalcedony;* $\frac{9}{16}$ *in. h.,* $\frac{11}{16}$ *in. w.*

CERES.

2236 Head of Ceres, crowned with wheat-ears. An extremely beautiful work. *Sardonyx of three strata;* $\frac{13}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

MINERVA.

2237 Head of Minerva, with a helmet; on which a sea-horse is represented *Sardonyx of two strata;* 1 *in. h.,* $\frac{11}{16}$ *in. w.*

2238 Bust of Minerva, with the helmet; on her breast is the Ægis; front face. Exquisite workmanship
Turquoise of a considerable size; $1\frac{3}{4}$ *in h.,* $1\frac{1}{4}$ *in. w.*

2239 Portrait of a female in the character of Minerva
Very fine sardonyx of three strata; $\frac{13}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

MARS.

2240 Mars driving a biga, with rearing steeds, and holding in his right hand the reins and a lance. Very fine
Sardonyx of two strata; 1 *in. h.,* $1\frac{5}{16}$ *in. w.*

VENUS.

2241 Venus reposing on a couch, and holding up the peplos with her left hand *Sardonyx of two strata; $\frac{9}{16}$ in. h., $\frac{15}{16}$ in. w.*

2242 Venus, kneeling to bathe. Very fine
Fine sardonyx of white and dark brown strata;
$\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2243 Venus, in richly flowing garments, lying beneath a tree, drawing the peplos round her head; at her side kneels Cupid, who clasps a bracelet on the goddess' arm. Very finely executed by Burch *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{7}{8}$ in. w.*

2244 Venus, seated on a rock, enveloping herself in the peplos; at her feet sits Cupid. Very finely executed
Sardonyx of two strata; $1\frac{1}{8}$ in. h., $\frac{7}{8}$ in. w.

2245 Venus, in a chariot drawn by lions, holding the reins; an Eros with a torch, blowing a horn, rides on one of the lions. Cinque-cento *Chalcedony; $\frac{9}{16}$ in. h., $\frac{3}{4}$ in. w.*

CUPID.

2246 Cupid attempting to seize some apples, which Venus holds in her hand. A work of extraordinary beauty, by ΠΙΧΑΕΡ (Pichler) *Chalcedony-onyx; $1\frac{1}{4}$ in. h., 1 in. w.*

2247 Cupid on a biga, drawn by a male and female sphinx. Very spirited workmanship *Chalcedony; $1\frac{1}{4}$ in. h., $2\frac{1}{4}$ in. w.*

PSYCHE.

2248 Head of Psyche, with butterfly's wings in her hair. Exquisite workmanship by Cerbara
Sardonyx of three strata; $1\frac{1}{4}$ in. h., $\frac{3}{4}$ in. w.

HERMAPHRODITUS.

2249 Hermaphroditus, partly clothed, lying by a tree, on an outspread lion's skin, between an advancing Panisk, and a Satyr. Very fine workmanship. The setting is of the sixteenth century. From Horace Walpole's collection. Cinque-cento
Sardonyx of white and black strata; $\frac{5}{8}$ in. h., $\frac{15}{16}$ in. w.

BACCHUS.

2250 Head of Bacchus, crowned with ivy-leaves; perhaps a portrait
Jasper-like onyx; $\frac{7}{8}$ in. h., $\frac{11}{16}$ in. w.

2251 Head of the bearded Bacchus, crowned with ivy-leaves, and with the nebris on his shoulders. Executed in high relief. Exquisite workmanship, by Girometti.
Sardonyx of two strata; $2\frac{1}{4}$ in. h., $1\frac{1}{2}$ in. w.

ARIADNE.

2252 Head of Ariadne, crowned with vine-leaves; the shoulders are ornamented with the nebris. A work of extraordinary beauty
Sardonyx of three strata; $1\frac{3}{4}$ *in. h.,* $1\frac{1}{4}$ *in. w.*

2253 Head of Ariadne, crowned with vine-leaves; round the shoulders is a goat's skin. Exquisite workmanship by Morelli
Sardonyx of three strata; $1\frac{3}{4}$ *in. h.,* $1\frac{3}{8}$ *in. w.*

2254 Head of Ariadne; front face. Very delicate workmanship
Fine turquoise; $\frac{11}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2255 Head of the youthful Bacchus, crowned with flowers and vine-leaves, in high relief. Exquisite workmanship. Cinque-cento
Sardonyx of three strata; $\frac{7}{8}$ *in. h.,* $\frac{3}{4}$ *in. w.*

MISCELLANEOUS FIGURES AND BUSTS,
IN HARD STONE,
(*Measurement including stands*).

2257 Bust of a Boy in chalcedony. A fine and very important specimen. On marble stand 6 *in. h.*

2258 Bust of a Boy, in the same material. Equally fine and rare. On marble stand 7 *in. h.*

2259 Bust of a Female, in chalcedony. Fine, and of the same degree of rarity. On marble stand 7 *in. h.*

2260 Terminal Figure, in green hard stone. Of very fine workmanship 5 *in. h.*

2261 Mule in the act of drinking. Most beautifully executed in jade, of the highest style of art. On carved wooden stand

2262 Group of two Chinese Figures. Beautifully executed in jade. On carved wooden stand

2263 Chinese Vase; with cover of jade. Exquisitely ornamented with scroll-work in relief. The cover is attached to the vase by a chain 6 inches long, carved out of the same stone. A most surprising specimen of the lapidary's art

2264 Three Chinese Figures, in a sitting posture, in jade. Beautifully carved. On highly ornamented wooden stands; in case

TWELFTH DAY'S SALE.

EGYPTIAN.—BRONZES.

Continued from page 145.

2265 Apis, the bull, walking; on his head the disk, turning round to the left; on his left side the lunar crescent $2\frac{3}{4}$ *in. h.*

2266 Apis, the bull, walking; on his head a disk and uræus. On a square pedestal $2\frac{1}{2}$ *in. h.*

2267 Zebu, or humped-bull gradient. On a pedestal $1\frac{3}{4}$ *in. h.*

2268 Apis, the bull, couchant; on his head a uræus $1\frac{1}{2}$ *in. h.*

2269 Hawk of Horus, as before. Roman work, and on a plinth $1\frac{7}{8}$ *in. h.*

2270 Monarch, or Pharoah; on his head the crown of Upper Egypt, and a tunic (shenti), kneeling on both knees, and holding in each hand a small jar of wine, which he is offering to a deity $2\frac{3}{4}$ *in. h.*

2271 Object, perhaps the handle of a sistrum, or some other object; it consists of the capital of a Corinthian column, fluted, surmounted by the head of the God Ra, or Chons, hawk-headed, and wearing a collar; the upper part broken off. Engraved, *Athanasi, Antiq. Pl. XII,* 11 $7\frac{1}{2}$ *in. h.*

2272 Mason's Chisel, the upper part cylindrical, the lower wedge-shaped; the top much flattened from use 8 *in. h.*

2273 Eyelids, from a mummy case: one has the tunica albuginea of the eye, made of ivory, still remaining $3\frac{1}{2}$ *in. h.*

2274 Counterpoise of a Collar (maanch), in open work; the upper part is in shape of the bust of the goddess Athor, surmounted by a pylon, in which is a uræus; below is a shrine, in which are two female deities flanked by two lotus-columns, surmounted by two heads of the goddess; at the base is a circular medallion, having the cow of the goddess, and an altar, amidst flowers of the papyrus; on one side, inlaid with paste, a lotus-sceptre, surmounted by the uræus, wearing the crown of the upper world (het); on the other, the papyrus, surmounted by the uræus, in the red cap (teshr), emblem of the lower world or hemisphere $6\frac{3}{4}$ *in. h.*

2275 Whole-length Figure of Osiris, with his usual attributes; finely engraved. A fine specimen. On marble pedestal 15 *in. h.*

2276 Isis nursing Horus. On Sienna marble stand 13 *in. h.*

2277 Hawk, crowned; finely engraved. A large and very important example. On stand $17\frac{1}{2}$ *in. h.*

2278 Cat. A very large and fine specimen. On Sienna marble stand 16 *in. h.*

2279 Harpocrates, seated. On Sienna marble stand $7\frac{1}{2}$ *in. h.*

*** The measurement of the last five lots includes the stand.

INTAGLIOS.

Continued from page 152.

2280 Head of Septimius Severus
Greenish antique paste; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2281 Head of Gæta *Greenish antique paste;* $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2282 Fine Head of Lucilla. A splendid gem
Cornelian; $\frac{11}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2283 Head of Hadrian *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

2284 Head of Caracalla *Green antique paste;* $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2285 Head of Plautilla *Yellow brown antique paste;* $\frac{1}{2}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2286 Head of Albinus. Fine workmanship *Plasma;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2287 Head of Berenice *Hyacinth;* $\frac{11}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2288 Head of Juba (?) *Onyx;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2289 Head of Juba (?) *Brown antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2290 Head of Jugurtha, with the inscription, IVGVRTHA
Garnet; $\frac{11}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2291 Head of Young Caracalla, with a crown of rays. Fine workmanship *Brown sard;* $\frac{5}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2292 Portrait of Ptolemeus Soter
Cornelian-like onyx; $\frac{3}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2293 Bust of Commodus, restored in gold *Cornelian;* $\frac{3}{4}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2294 Portrait of Popæa; with the inscription, ΥΠΟΡΑ
Sard; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2295 Apotheosis of an Empress; her head floats above an eagle, which holds a serpent in his beak
Hyacinth-coloured sard; $\frac{1}{2}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2296 Apotheosis of an Emperor, who sits upon an eagle, holding a cornucopia with a burning flame in one hand, and a whip in the other; in the back-ground is a moon-sickle, with the moon-face *Sard;* $\frac{11}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2297 Full-front Head of an Egyptian King; very deeply cut. It is the work of a Greek artist, and very fine
Very fine sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2298 Portrait of an Oriental King and Queen. Bifrons
Sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

UNKNOWN HEADS.

2299 Augustus, with the inscription, PATER
Red jasper; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

2300 Male Portrait, with an inscription *Sard; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

2301 Male Portrait, with the inscription, LYPSA
Red jasper; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2302 Full-front Male Portrait, with the inscription, TAT . . . KΩW
Nicolo; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2303 Very fine Male Portrait *Sard; $\frac{9}{16}$ in. h., $\frac{9}{16}$ in. w.*

2304 Full-front Male Portrait *Chalcedony; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2305 Male Portrait *Hyacinth; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2306 Full-front Male Portrait *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2307 Male Head (Portrait) *Violet antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2308 Full-front Male Portrait *Onyx; $\frac{7}{8}$ in. h., $\frac{3}{8}$ in. w.*

2309 Male Portrait *Brown sard; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.*

2310 Full-front Male Bust *Brown antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2311 Male Bust *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2312 Very fragmented Male Portrait *Red jasper; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

2313 Male Bust *Sard; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

2314 The same *Plasma; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

2315 Male Portrait, with an elephant's hide upon his head
Hyacinth; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2316 Youthful Bust, between two palm-branches
Cornelian; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2317 Head of an Ethiopian
Yellow-brown antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2318 Bearded Head, the hair and beard of which are formed by two birds; the head of Pan is visible behind
Very fine sard; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.

2319 Male Head, the hind-part covered with a sort of petasus
Cornelian; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

2320 Bearded and Youthful Head, bifrons, and covered with a Phrygian cap *Red jasper; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2321 Crispina, beautifully executed. From the Collection of Dr. Nott. (*Compare Impr. di Monum. Gem. Cent. II. No.* 81.)
Cornelian; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.

2322 Full-front Female Head. A very fine gem
Cornelian; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2323 Female Head, in profile, very finely executed, and half completed in gold *Sard; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2324 Female Bust, in profile, with long locks
Onyx of three strata; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2325 Female Head *Yellow-brown antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.*

2326 Female helmeted Bust, holding a cornucopia in her hand. Very finely executed *Striped onyx; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.*

2327 Full-front Female Bust *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2328 Female Head, restored in gold *Chalcedony; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2329 Full-front Youthful Head
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

2330 Smaller Female Head *Nicolo; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

2331 Spherical Stone, on which fourteen heads are engraved in intaglio; in the centre are Jupiter Serapis and Isis, with the letters Φ A; round these two heads are twelve unknown portraits. The work is excedingly fine. This gem ranks amangst the finest known *Green jasper; 1 in. dr.*

SCENES OF DOMESTIC LIFE.

The Chase.—Cattle.—Agriculture.

2332 Youthful Huntsman, sitting upon a rock, occupied with his two hounds, who are standing before him
Brown antique paste; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.

2333 Huntsman sitting upon a rock to repose from the chase; his right hand rests upon the head of his hound, who stands beside him, and his left holds the pedum
Brown antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

2334 Huntsman, clad in a shaggy skin, holding a bird in his hand, and carrying some game upon his back, returning from the chase, accompanied by his hound
Green antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2335 Hunstman piercing a wild animal with his lance
White antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

2336 Herdsman milking a goat *Garnet; $\frac{3}{8}$ in. h, $\frac{1}{2}$ in. w.*

2337 Herdsman milking a goat which stands before him; above is another goat, couched, and behind that, a dog
Dark yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

2338 Herdsman milking a goat; underneath, between rocks and trees, lie two other goats *Nicolo; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2339 Herdsman with a pedum on his arm, carrying on his stretched-forth right hand an object, which is not recognizable; beside him is a goat-buck *Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2340 Herdsman grasping a goat, which is raising itself against the stem of a tree, by the horns *Nicolo; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2341 Herdsman leaning upon his crook, apparently tending his grazing cattle *Plasma; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2342 An old Herdsman leaning upon his crook, standing before two sheep, who are grazing at the foot of a tree
Dark antique paste, with white stripes; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2343 Herdsman carrying a sheep, which perhaps had escaped from his flock and lost its way in the wood, back on his shoulders; beside him is his dog *Red jasper; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2344 The Pastor bonus with the lamb upon his shoulders; at his feet lie two tigers, who are looking upwards. There is the inscription, E SIVKEV *Cornelian; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2345 Countryman mowing with a scythe; near him is a basket of corn
Nicolo; $\frac{1}{2}$ in. h, $\frac{7}{16}$ in. w.

2346 Countryman ploughing *Plasma; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

2347 Husbandman in conversation with a man who is standing by an ox
Dark antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

2348 Countryman, with a cloak and pedum upon his shoulder, lifting up his hand threateningly at a lizard, that runs before him
Cornelian; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2349 Man sitting on the ground before a bee-hive, about which a bee is buzzing; behind him are two corn-ears; an eagle is soaring above, carrying a sceptre in his talons. Perhaps a representation of Jupiter Aristæus, the god of bees
Sard; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.

2350 Rural Scene. A herdsman, with his dog before him, lifting up his right hand, in apparent astonishment: on a rock before him sits a small female figure, with the victory-palm in her hand. From the Collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. II. No.* 25) *Onyx; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2351 Countryman carrying a pedum upon his shoulders, from which a vessel is suspended in front, and fruits behind; in his hand he also holds fruit

Onyx, which has been changed by fire; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2352 Grotesque old Man, with a basket in his hand, standing before a tree to gather fruits

Brownish-yellow antique paste; $\frac{3}{8}$ *in. h.,* $\frac{1}{4}$ *in. w.*

2353 Countryman, with the pedum upon his shoulders, from which a bottle is suspended in front, and fruits behind

Nicolo; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2354 Date Palm-Tree in fruit *Yellow antique paste;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2355 Woman riding upon a donkey, with a switch in her hand; behind the animal walks a man carrying a staff upon his shoulders, from the end of which something is suspended, perhaps fruit

Nicolo; $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2356 Fisher-Boy, standing upon a rock and angling, while he holds a little fish-basket in his hand. In the water is a dolphin. Exceedingly pleasing *Red jasper;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2357 Youth with Phrygian cap on, carrying a pedum and cantharus in his hands; perhaps a Cabir

Onyx, changed by fire; $\frac{3}{4}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2358 Sun-Dial upon a column; above is a dolphin

Brown antique paste; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

SACRED RITES.

2359 Dancing Hierodale, swinging a torch. From the collection of Dr. Nott. (*Compare Impr. di Monumenti Gem. Cent. IV. No.* 48) *Fine sard;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2360 An Etrurian Sage, stooping and inscribing upon a tablet the Etruscan code of discipline, while Tages, whom he has ploughed up from the furrow of the field only to the shoulders, is dictating to him. Very fine; the edge granulated

Sard; $\frac{7}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2361 Necromancer, clad in the chlamys, with a corn-ear in his hand, standing before a form, of which only the half rises above the ground, and which he has conjured up. Etrurian workmanship

Sard; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2362 Necromancer, with a magic wand in his hand, conjuring up a dead man, whose head is visible; before him are two men stooping to contemplate the apparition. An antique representation *Striped onyx;* $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2363 Very finely executed Head of a Vestal *Sard; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

2364 Roman Tallarius, laying his arm upon a box
Yellow antique paste, mounted in gold; $\frac{11}{16}$ in. h., $\frac{5}{8}$ in. w.

2365 Sacrificing Priest, seated before a burning altar, clad in a shaggy mantle, holding a caduceus in one hand, and a wreath in the other *Striped sardonyx; $\frac{5}{8}$ in. h., $\frac{3}{4}$ in. w.*

2366 Two Priests, standing before a wreathed altar
Brown antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{5}{16}$ w.

2367 Priest, with a patera in one hand, on which a butterfly is seated, carries in the other hand a piece of poultry to a burning altar
Nicolo; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2368 Bearded Man, standing before a low altar, apparently sacrificing. Etruscan
Dark antique paste, with white stripes; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.

2369 Man, apparently sacrificing a deer, before a column, upon which stands the statue of a divinity
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2370 An Ephebe, with the chlamys, over his shoulders, sacrificing over a burning altar, from out of a patera. Very fine
Cornelian; $\frac{13}{16}$ in. h., $\frac{1}{2}$ in. w.

2371 Two female Figures, sacrificing before an altar, in front of a little temple; in the interior of the temple may be perceived the image of a divinity, near which stands a column, on whose summit sits a panther; (?) the hindmost of the women holds the wine-jug, while the other is about to sacrifice a pig
Violet antique paste, with white stripes; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2372 Female Figure, placing a small herme upon the hewn-down stem of a tree; behind her, a female figure kneels upon the ground, pouring wine for a sacrifice into an œnochoe that stands before her; behind the latter again is a female, with a double flute
Sard; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

2373 Female Figure, clad in long garments, who holds upon her hand a vase, with sacrificial objects, approaching a small statue of a divinity, that stands upon a pillar
Green antique paste; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.

2374 Female Figure, sitting before a tripod, which stands upon an altar, and holding a patera in her hand
Green antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2375 An Ephebe, clad in the chlamys, with the pedum and mask in his hands, standing before an altar
Onyx of brown and white strata; $\frac{7}{16}$ in. h., $\frac{1}{4}$ in. w.

2376 An Ephebe, who is bending forwards, grasping a goat by the horns with his left hand, while he holds a sacrificial knife in his right *Brown yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2377 An Ephebe, holding a cadus, which stands upon a low altar *Sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2378 Burning Altar, round which a serpent is coiling; on one side is a tree, on the other, a corn-ear *Cornelian; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

2379 Sacrificial Vessel, standing upon three feet, with a handle, from which the simpulum is suspended *Black jasper; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2380 Mask, with the Phrygian cap, floating above a wreathed altar, upon which lies a pedum; in front, are a caduceus, club, and corn-ear *Sard; $\frac{7}{8}$ in. h., $\frac{1}{2}$ in. w.*

2381 The solemn procession of the Athenian Youths, in honour of Minerva, at the Panathenæa; five Ephebes on horseback *White antique glass paste; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.*

EXERCISES OF THE PALÆSTRA.

2382 An Athlete. Very fine *Sard; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

2383 Standing Athlete *Brown yellow antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2384 An Athlete, with a palm of victory on the ground before him; behind him are the letters P. M. *A stone, which has been altered by fire; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2385 An Ephebe, with the strigil in his hand, standing before a low table, upon which lie a wreath and a victory-palm *Amethyst; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2386 Two Ephebes, upon their knees, in a wrestling combat, before a bearded herme. A very fine gem *Sard; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2387 Old Man sitting before a herme, and looking on at a wrestling-combat between two boys; behind him stands Victoria, with the palm of victory *Cornelian; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2388 Prize-Runner, with a palm-branch and a wreath *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2389 An Ephebe, with a palm on his arm, standing by a pillar, on whose summit he is holding a circular object; in front of the pillar stands a sacrificial table, against which two palms are leaning *Cornelian; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2390 Discobolus lifting the heavy discus. Very finely executed *Sardonyx of three strata; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2391 Discobolus preparing to throw the discus. A splendid gem *A fine sard; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

2392 Discobolus, with the discus in his right hand, and the victory-palm in his left; behind him is a bearded herme, and before him, on the ground, an œnochoe *Nicolo; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2393 Discobolus holding the discus upon a pillar with his right hand, while the palm of victory rests in his left; on the ground near him stands a vessel, into which a victory-palm is stuck; near it are the letters, L. R. A. *Sard; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.*

2394 An Ephebe, pulling the chlamys over his back with both hands, and standing before a herme, against which leans a discus
Dark antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

2395 An Ephebe, playing with the trochos
Blue antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.

2396 An Ephebe, standing, with the chlamys round his shoulders, holding a stick in his hand
Violet antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

2397 A Man, with a wreath and victory-palm in his hand, reposing upon a couch *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2398 An Equilibrist, who sits upon the ground, lifting one leg above his head, while he balances himself upon the other
Brown antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

CAMEOS

OF THE CINQUE-CENTO AND LATER PERIODS.

Continued from page 156.

SILENUS.

2399 Head of Silenus, crowned with vine-leaves. Cinque-cento
Jasper-agate; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.

FAUNS.

2400 Head of a Faun. Very finely-executed. Cinque-cento
Sardonyx of two strata; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.

2401 Same subject. Cinque-cento *Onyx-agate; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2402 A Faun, seated on the ground, reposing his head on his arm, which rests upon his knee; at his side lies the double flute. Very graceful
Very fine onyx of white and dark brown strata; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.

2403 Dancing Faun, with the panther's skin and thyrsus; at his feet a panther reposes *Sardonyx of two strata; $1\frac{1}{4}$ in. h., $\frac{7}{8}$ in. w.*

2404 A Bacchante, whose left knee reposes on a stone, and whose body is thrown back, raising an œnochœ over her head with one hand, and with the other holding a bunch of grapes. A work of extraordinary beauty

Fine onyx of white and dark brown strata; $1\frac{1}{16}$ in. h., $\frac{3}{4}$ in. w.

APOLLO, MUSES.

2405 Head of Apollo crowned with laurels. Exquisite workmanship

Very fine sardonyx of four strata; 1 in. h., $\frac{3}{4}$ in. w.

2406 Head of Apollo *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

2407 A Female Figure pursued by a man crowned with laurel; both figures are clothed from the waist downwards; perhaps Apollo and Daphne. The artist has left the naked part of the bodies white, while the drapery is brown. Cinque-cento

Sardonyx of white and brown strata; 1 in. h., $\frac{11}{16}$ in. w.

2488 Clio seated in a chariot drawn by two owls; before her marches a figure blowing the trumpet. Cinque-cento

Sardonyx of three strata; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

2409 Terpsichore dancing with the lyre on her arm. A work of extraordinary beauty, by Santarelli

Chalcedony-onyx; $1\frac{1}{2}$ in. h., $1\frac{7}{16}$ in. w.

FLORA.

2410 Head of Flora. Exquisite workmanship, by Pistrucci

Sardonyx of three strata; $1\frac{1}{4}$ in. h., $\frac{3}{4}$ in. w.

PERSEUS.

2411 Perseus, holding the herpe in his left hand, and the head of Medusa in his right. Very finely executed. Cinque-cento

Sardonyx of three strata; $1\frac{1}{8}$ in. h., $\frac{5}{8}$ in. w.

2412 Perseus, advancing, holding the herpe in his right hand, and the head of Medusa in his left. Very finely executed by Pistrucci

Sardonyx of two strata; 1 in. h., $\frac{5}{8}$ in. w.

ŒDIPUS.

2413 Œdipus, resting his hand upon his horse, and standing at the foot of a rock, upon which the sphinx is seated. Very finely executed in high relief by Nicolo Amastini

Splendid onyx of three strata; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

SPHINX.

2414 A Male and Female Sphinx standing side by side

Agate; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

ORPHEUS.

2415 Orpheus taming the beasts by his music. Fine workmanship. Cinque-cento *Agate-onyx; $\frac{3}{4}$ in. h., $1\frac{1}{8}$ in. w.*

OMPHALE.

2416 Omphale advancing, clad with the lion's skin of Hercules, and bearing on her shoulder the club. Finely executed by ΠΙΧΛΕΡ (Pichler.)

Splendid onyx of white and dark strata; $\frac{7}{8}$ in. h., $\frac{1}{2}$ in. w.

MEDEA.

2417 Medea borne through the air in a chariot drawn by dragons. Very fine workmanship

Sardonyx of three strata; $\frac{15}{16}$ in. h., $1\frac{1}{4}$ in. w.

HEROES OF THE TROJAN WAR.

2418 Judgment of Paris. Cinque-cento

Sardonyx of two strata; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

2419 Paris and Helen seated on a couch; before them stands Hector. Cinque-cento *Sardonyx of two strata; $\frac{1}{2}$ in. h., $\frac{3}{4}$ in. w.*

2420 Head of Menelaus. Very finely executed

Sardonyx of two strata; 1 in. h., $\frac{3}{4}$ in. w.

2421 Head of Ulysses; front face. Very fine workmanship

Sardonyx of two strata; $1\frac{1}{4}$ in. h., $\frac{7}{8}$ in. w.

2422 Head of Achilles, covered with a helmet, on which a griffin is represented; the helmet-plume rests on a couched sphinx. Exquisite workmanship

Sardonyx of two strata; $1\frac{5}{8}$ in. h., $1\frac{1}{4}$ in. w.

2423 Achilles arming himself; beside him is the mnema of Patroclus. Cinque-cento *Sardonyx of two strata; $\frac{15}{16}$ in. h., $\frac{9}{16}$ in. w.*

SUBJECTS FROM ROMAN HISTORY.

2424 Roma seated on a throne, holding a lance in one hand, and the globe in the other; beneath her seat is the She-wolf suckling Romulus and Remus; with the inscription, MANΓOΣ

Sardonyx of three strata; $1\frac{9}{16}$ in. h., $1\frac{1}{4}$ in. w.

2425 Figure of the Tiber reposing; at his feet are Romulus, Remus, and the She-wolf; also the Ficus Ruminalis. Cinque-cento

Shell of two strata; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.

2426 Mucius Scævola, held fast by an Etrurian warrior, placing his hand over the flame of a burning altar which stands in front of Porsenna *Sardonyx of two strata; $\frac{1}{2}$ in. h., $\frac{3}{4}$ in. w.*

2427 A Group, consisting of six Figures. The youthful Hannibal, led by his father to an altar, beside which stand three votive priests, in order to swear eternal enmity to the Romans. At the side of Hannibal is a figure, perhaps that of Hamilcar. Very fine workmanship *Sardonyx of two strata;* $1\frac{3}{8}$ *in. h.,* $1\frac{3}{4}$ *in. w.*

CAMEO PASTES, &c.

2428 Female Head, face white, the hair dark brown, set in gold as a ring

2429 Young Head of Medusa, face white, hair yellow on dark brown ground, set in gold as a ring

2430 Female Figure, on white transparent ground, set in gold as a ring

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2431 Sword Handle in ivory, with figures of Hercules and Omphale; and another portion of a Handle of Roman work

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GREEK AND ETRUSCAN ORNAMENTS IN GOLD.

Continued from page 115.

2432 Pair of large Bracelets, the ends trumpet-shaped and twisted

2433 Bracelet, formed of a square tube, set with various stones and pastes. A rare and curious specimen

2434 Necklace composed of beads, beautifully ornamented with filagree work

2435 Necklace, formed of alternate beads and acorns, having three larger ornaments attached to the centre, decorated with fine grain-work. A beautiful and perfect specimen, in case

2436 Necklace, formed of the true-lover's knot, alternately ornamented with rubies and emeralds of fine colour, in case

2437 Necklace, formed of two rows of beautifully granulated beads, to which are attached twelve diota-shaped vases, ornamented with fine grain-work; an extremely rare and beautiful specimen, in case

2438 Ornament for the Neck, composed of a gold chain, to which is attached a circular ornament set with a garnet, from which is suspended a small vase, the body formed of a garnet bead

THIRTEENTH DAY'S SALE.

EGYPTIAN.—WOOD.

LOT

2439 Osiris, as Judge of Hades, standing, mummied, covered with linen and gilded; the eyes inlaid with enamel
Sycamore wood; 7½ *in. h.*

2440 Osiris, as before; the plumes wanting; the emblems in the hands not defined, on the cap a uræus of bronze
Sycamore wood; 7¾ *in. h.*

2441 Osiris, as before; plumes and uræus wanting; below, a tenon to hold it to the pedestal; round his neck a collar; inlaid with enamelled eyes *Sycamore wood;* 7¾ *in. h.*

2442 Isis, seated on a throne, suckling a Horus; wearing on her head a disk and horns, and circular tiara of uræi, gilded
Sycamore wood; 6 *in. h.*

2443 Cat (*shau*), emblem of the goddess Bast or Bubastis, seated on a pedestal, erect, gilded; containing a mummied cat. From the cat mummy pits at Abooseer *Sycamore wood;* 11½ *in. h.*

2444 Cat (*shau*), seated erect, as before, and containing a mummy; on its original pedestal, which is in shape of the name of the goddess Bast, to whom the animal was sacred. Contains a cat mummy *Sycamore wood;* 11½ *in. h.*

2445 Apis, the bull, walking, the horns, disk, and tail wanting; of pied colour. The limbs formed of separate pieces
Sycamore wood; 5½ *in. h.*

2446 Haunch of a gazelle (*chepsh*). Fine work *Cedar? wood;* 5 *in. l.*

2447 Hawk (*bak*), on a pedestal *Acacia wood;* 6 *in. l.*

2448 Case for holding stem (*stibium*) for colouring the eyelids; in shape of four cylinders, united with five bores; the moveable cover is wanting, but the stud which secured it, and the style for laying on the colour still remain *Acacia wood;* 3¼ *in. l.*

2449 Spoon, oval; but having below a fan-shaped ornament; two flowers, a papyrus sceptre, wreathed ornaments, and handle of a lotus-sceptre *Acacia wood;* 7½ *in. l.*

2450 Bottle for holding oil; conical shape, with small neck for dropping it out; wooden bottom. The ring by which it was hung to the girdle is broken *Horn; 5 in. h.*

2451 Semi-cylindrical box, with sliding cover; carved with ornaments resembling those of an Egyptian collar. Contains four little compartments. *Acacia wood; 4¾ in. l., 2 in. dr.*

2452 Snake terminating in a ram's head; the disk, which was pinned on, wanting. On it are traces of gilding *Ebony; 6¼ in. l.*

2453 Sepulchral figure (*shabti*), mummied, holding in its hands the hoe, plough, and cords of the basket, to sow the Elysian fields (Aahnru); the hair in style of XXII dynasty; with lotus flowers; found in a basket cover of palm leaves, which is with it, in Nubia. Fine work *Wood; 4⅓ in. h.*

2454 Mask from a mummy case, of remarkably fine work; the eyes inlaid with bronze lids; pupils of obsidian, and the white of ivory. XVIII dynasty *Wood; 7¾ in. h.*

2455 Case for holding the mummy of a fœtus, in the shape of Osiris, seated on his throne; the box behind *Sycamore wood; 4 in. h.*

2456 Three Amulets of gilded wood, from the outer bandages of a mummy of the Roman period; one represents the goddess Nephthys, the sister of Osiris; another, the left symbolical eye; the last, an emblem of stability (*Tat*)
Sycamore wood; 1½ in. l., 1¼ in. w.

2457 Pillar, having a lotus capital; gilded *Wood; 5 in. l.*

INTAGLIOS.

Continued from page 165.

EXERCISES OF THE RACE-COURSE.

2458 Rider, with a whip, on two racing horses
Cornelian; ¼ in. h., ⅜ in. w.

2459 Charioteer driving a biga at a pace
Violet antique paste; ⅜ in. h., 7/16 in. w.

2460 Biga; only the arm of the charioteer visible.
Very fine workmanship *Yellow sard; ¾ in. h., ⅞ w.*

2461 Race between two bigæ
Brown-yellow antique paste; 3/16 in. h., ¼ in. w.

2462 Charioteer, with two restive steeds, one of which is kicking
Yellow-brown antique paste; ⅜ in. h., 7/16 in. w.

2463 Four horses belonging to a quadriga, standing in pairs. Highly artistic *Chalcedony; ½ in. h., ½ in. w.*

2464 Charioteer upon a racing quadriga
Yellow antique paste; ⅜ in. h., 7/16 in. w.

2465 Victor upon a quadriga, seen from the front
Green antique paste; 5/16 in. h., 7/16 in. w.

2466 Charioteer, with ten horses, visible through an open gate
Red jasper; ½ in. h., ⅝ in. w.

WARRIORS.

2467 Warrior, with extended shield and upraised lance. In the old style. The reverse is a charioteer upon a biga
An antique silver swivel ring; ⅝ in. h., ½ in. w.

2468 Wounded Hero, sunk upon one knee, drawing his sword
Yellow-brown antique paste; 7/16 in. h., ⅜ in. w.

2469 Warrior, who has sunk upon one knee, covering himself with his shield against the enemy's attack
Yellow-brown antique paste; 5/16 in. h., ⅜ in. w.

2470 Warrior, who has sunk upon one knee, awaiting the attack
Yellow antique paste; ⅜ in. h., 5/16 in. w.

2471 Sitting Warrior, girded with the sword, and resting his left hand upon the lance *Blue antique paste; ½ in. h., ⅜ in. w.*

2472 Warrior, sitting upon a rock, with his head supported in his hand; near him are his shield and lance; a dog is couched at his feet *Yellow antique paste; ½ in. h., ⅜ in. w.*

2473 Standing Warrior, completely armed, with lance, shield, breastplate, and greaves, holding a helmet in his hand
Striped onyx; ½ in. h., ⅜ in. w.

2474 Standing Warrior, in a Roman garb, holding the helmet in his right hand, and the lance in his left; the shield is beside him on the ground *Brown-yellow antique paste; 7/16 in. h., ¼ in. w.*

2475 Warrior, standing in a mournful attitude, with his elbow leaning against his shield upon the ground; behind him are some lances and a palm-branch
Brown antique paste; 9/16 in. h., ⅜ in. w.

2476 Warrior, with a shield and lance, suddenly suspending his march, as if he perceived the enemy. In a very fine archaic style, as upon the Etruscan Scarabæi *Sard; 9/16 in. h., 5/16 in. w.*

2477 Naked Warrior, reposing upon his lance; an old Etruscan representation, with a granulated edge
Striped sardonyx; 9/16 in. h., 7/16 in. w.

2478 Warrior, with the helmet on his head, and the parazonium in his hand, leaning upon a bearded herme; near him are his shield and spear—perhaps Mars *Nicolo; ½ in. h., ⅜ in. w.*

2479 Prisoner, whose hands are fettered, sitting on the ground before a trophy; beside him are his shield and sword *Blue antique paste; ½ in. h., 7/16 in. w.*

2480 Prisoner, with his hands bound behind him, sitting on a shield, upon the ground *Yellow antique paste; ½ in. h., ⅜ in. w.*

2481 Two Men forcibly binding the arms of a prisoner behind him *Yellow-brown antique paste; ½ in. h., ⅜ in. w.*

2482 Youthful Warrior, with extended shield, commencing the assault *Violet antique paste; 7/16 in. h., 5/16 in. w.*

2483 Youth, in the garb of a warrior, with a staff in his hand; behind him is a bull *Opal-like white antique paste; 9/16 in. h., 7/16 in. w.*

2484 Standing Ephebe, with the chlamys wound round his left arm, holding his unsheathed sword in his right hand, and the sheath in his left arm *Blue antique paste; ⅜ in. h., 5/16 in. w.*

2485 Bearded Warrior, with the patera in his left hand, standing before a sacrificial altar; behind him is a sacrificial bull; in the background are perceptible the helmeted heads of three other warriors. Perhaps a sacrifice preparatory to the combat *Green antique paste, with blue and white stripes; ¾ in. h., ½ in. w.*

2486 A similar representation *Yellow antique paste; 7/16 in. h., ⅜ in. w.*

2487 Standing unclad Warrior, with the helmet on his head, and the peplos over his left shoulder, holding in his right hand a signum militare, against which rests the shield *Brown yellow antique paste; 7/16 in. h., 5/16 in. w.*

2488 Youthful Warrior, who has sunk upon one knee before a pillar, on which stands the mask of Terror, hiding his face behind his shield, while his right hand drops the drawn sword. The battle-panic is often represented in a similar manner upon the Roman coins *Red jasper; 9/16 in. h., 11/16 in. w.*

2489 Helmeted, but otherwise unclad, Boy, kneeling and seeking protection at the feet of a bearded fully-armed warrior, whose legs he is embracing *Sard; ½ in. h, ⅜ in. w.*

2490 Unclad Female Figure, with a torch in her hand, standing before an emperor, who is seated on his throne. The lower part of the stone is broken off *Heliotrope; ⅞ in. h., ⅞ in. w.*

2491 Warrior in armour, advancing upon a galloping horse, holding the lance in his right hand for an attack *A very dark sard; ⅝ in. h., ¾ in. w.*

2492 Naked Warrior on a horse, thrusting the spear; his shield lies on the ground *Sard; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2493 Horseman in full gallop, with flowing mantle, holding a lance in his hand, which he appears to be thrusting at a serpent on the ground, which flies before him. A splendid gem
Very fine almandine; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

2494 Knight in the Roman imperial garb, upon a galloping horse, swinging his spear; a dog runs underneath the horse. Very fine *Plasma; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.*

2495 Horseman, armed with a shield, arresting his steed, who is at full gallop
Brown antique paste, with white stripes; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.

2496 Warrior, upon a restive steed, holding the lance in his elevated right hand *Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2497 Barbarian Warrior, armed with a shield, sinking from his charger in consequence of a wound he has received from a lance
Cornelian; $\frac{9}{16}$ in. h., $\frac{5}{8}$ in. w.

2498 Warrior on horse, thrusting his lance at a warrior, who lies on the ground, and covers himself with a shield
Brown antique paste; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.

2499 Old bearded Warrior, armed with the shield, on horseback
Green antique paste, with blue and green diagonal stripes; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

2500 Ephebe, on horseback, with a lance *Cornelian; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2501 A Rider with two horses, at pace
Brown-yellow antique paste; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

2502 Ephebe, with the victory-palm in his hand, guiding four horses, at pace *Yellow antique paste; $\frac{5}{8}$ in. h., $\frac{7}{8}$ in. w.*

2503 Warrior, in Roman dress, leading his horse by the bridle; half the stone is broken away. Very fine. *Sard; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2504 Standing Warrior, clad in the sagum, holding his steed by the bridle *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2505 Warrior, armed wish a helmet and shield, leading his horse
Green antique paste, with blue and white stripes; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2506 Female Figure, in a short garment, with a mural crown upon her head, and a lowered torch in one hand, touching a trophy with the other; near her, on the other side, is a statue of Victory standing upon a pillar
Green antique paste; $\frac{1}{2}$ in. h., in. w.

2507 Amazon, on horseback, holding the battle-axe. A very fine gem.
Sard; ½ in. h., 7/16 in. w.

2508 Bearded, helmeted Head, with a ram's horn upon the helmet. From the Collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. III, No.* 87)
Cornelian; ½ in. h., ⅜ in. w.

2509 Head of a bearded, helmeted Warrior
Brown antique paste; ½ in. h., 5/16 in. w.

2510 Bearded Head of a Warrior, helmeted
Dark antique paste; ½ in. h., ½ in. w.

2511 Helmeted, bearded Head of a Hero
Dark antique paste; 7/16 in. h., ⅜ in. w.

2512 Helmeted Head of a Warrior
Dark brown sard; 9/16 in. h., ⅜ in. w.

2513 Very fine helmeted Head *Red jasper; 9/16 in. h., ⅜ in. w.*

WEAPONS.

2514 Helmet, with a flowing plume; upon the head part is Belerophon on a Pegasus; upon the visor a chimæra, upon the neck shield a running dog. One of the finest specimens of antique glyptic art *Red jasper, with an under stratum of chalcedony; 13/16 in. h., ⅝ in. w.*

2515 Helmet, composed of a boar's and a ram's head, and a sleeping dog, surmounted by a plume
Dark brown antique paste; ½ in. h., ⅜ in. w.

2516 A similar representation *Yellow antique paste; ½ in. h., 5/16 in. w.*

2517 Helmet, composed of two rams' heads and a boar's head, surmounted by the plume *Yellow antique paste; ½ in. h., 7/16 in. w.*

SHIPS.

2518 Sea-ship, without oars, and the sail rolled up round the mast. The prow is formed by a bull rampant; against the poop is a shield, which serves as a rampart for the crew. The deck and the tower erected upon it are occupied by warriors
Violet antique paste; ¼ in. h., 5/16 in. w.

2519 Man-of-war, with a high poop and prow, and the sails rolled up round the mast. Behind the poop is the letter T
Blue antique paste; 5/16 in. h., ⅜ in. w.

2520 Man-of-war, with a high prow, long oars and pointed beak. An eros standing on the poop, holds the large sail, which is spread out between the masts

Green antique paste, with blue and white diagonal stripes; $\frac{7}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2521 Man-of-war, with long oars and a rostrum, behind which another one peeps forth; upon the one is a Roman field-badge, upon the other, a banner *Blue antique paste;* $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2522 Man-of-war, upon which is an eagle, between two Roman field-badges *Chalcedony;* $\frac{1}{2}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2523 Man-of-war, provided with numerous towers; in the centre is the mast, with furled-up sails. In the front of the ship, a capering ram is introduced for a sign

Antique onyx-like striped paste, in a gold mounting; $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2524 Man-of-war, with full sails; on the deck are three oars-men, in front of whom a standard is planted *Plasma;* $\frac{1}{4}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2525 Man-of-war, whose prow is in the form of a cock, being set in motion by four rows of oars-men; above the ship is a butterfly *Blue antique paste;* $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2526 Ship, with a very high flag, and two sailors upon the deck *Yellow antique paste;* $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2527 Fantastic Ship, in the form of a dolphin, with three oars-men, whom a racing wolf is clearing. Upon the tail of the dolphin is a mouse, on its hind legs, playing the double-flute; upon the mouth of the animal is a hare standing upright. (*Compare Toelken's Catalogue of Antique Stones, p.* 376, *No.* 105) *Blue antique paste;* $\frac{1}{4}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2528 A Sea-harbour, with a lighthouse at its entrance; in the harbour are three men-of-war with furled-up sails, and a fisherman in his boat *Greenish-white antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

PHILOSOPHERS.

2529 Head of a Philosopher *Amethyst;* $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2530 Philosopher, standing before a pillar, upon which lie three balls, and reading a scroll of writing. Very finely cut *Striped onyx;* $\frac{7}{8}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2531 Bearded Man, seated, apparently (from the elevated position of his right hand) instructing an Ephebe, who stands before him with a scroll of writing *Brown antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2532 Philosopher, seated, instructing a young man who stands before him *Half yellow, half white antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2533 Philosopher, seated, with a pedum and scroll of writing, apparently lecturing *Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2534 Philosopher, seated, and reading a written scroll *Sardonyx of three strata; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.*

2535 Philosopher, seated, reading a written scroll; before him is a herme *Green antique paste, with blue stripes; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2536 Philosopher, seated before a bearded herme, reading a written scroll *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2537 A similar representation, but of an earlier period, and with a granulated edge *Brown sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2538 A similar representation *Sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2539 Philosopher, reading a written scroll, seated before a skeleton, whose fleshless hand points a dagger at him; a lyre rests against his chair *Striped sardonyx; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2540 Philosopher, seated, grasping a human skeleton, which stands before him, by the arm *Striped onyx; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2541 Philosopher, seated upon a rock, reading a written scroll; before stands a human skeleton, by the side of which a butterfly is hovering on a rock *Sard; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.*

ARTISTS.

2542 Bearded Artist, sitting upon the ground, and working at a vase, which stands before him *Sardonyx of brown and white strata; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2543 Sculptor, with a hammer in his hand, sitting before a vessel, upon which he is at work *Brown antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2544 Artist, sitting before a sacellum, and working at a wine-jug. The edge is granulated *Cornelian; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

2545 Sculptor, seated, modelling, with a modelling-stick, a female head, which he holds in his hand; before him, on the ground, stands a box of similar modelling implements. From the Collection of Dr. Nott. (*Compare Impronte di Monumenti Gem. Cent. IV, No.* 75) *Plasma; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

2546 A Potter, sitting on the ground, apparently forming some vessel *Dark antique paste, with white stripes; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2547 A Potter, sitting upon the ground, and working at some vessel *Dark brown antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

MASKS.

2548 Two Comic, bald-headed Masks, and a Female Mask; a few strokes and a blank space indicate that a fourth mask was commenced, but not finished by the artist. This paste serves to prove that the antique pastes were not always produced by impressions from a mould, but were also engraved with tools, in the same manner as the precious stones. Between the masks is the inscription, EL . . NA

Violet antique paste; $\frac{13}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2549 A Tree, from which four masks are suspended, and at the foot of which rests a pedum; upon the other side is a syrinx

Green antique paste; $\frac{11}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2550 Ionian Column, to whose shaft two masks are attached

Whitish antique paste; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

CAMEOS

OF THE CINQUE CENTO AND LATER PERIODS.

Continued from page 168.

MASKS.

2551 Group composed of a Silenus-mask, a ram's head, and a serpent. Very finely executed. Cinque-cento

Sardonyx of white and brown strata; 1 *in. h.,* $1\frac{3}{16}$ *in. w.*

2552 Pan's Mask, executed in a most spirited manner

Sardonyx of two strata; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2553 Bacchanalian Mask, crowned with ivy; supposed to be by Pistrucci. Exquisite workmanship

Sardonyx of two strata; $1\frac{5}{8}$ *in. h.,* $1\frac{5}{8}$ *in. w.*

2554 A Mask. Finely executed. Cinque-cento

Hyacinth; $\frac{1}{2}$ *in h.,* $\frac{3}{8}$ *in. w.*

VARIOUS SUBJECTS.

2555 Ephebus, standing with the chlamys thrown over his left, arm, holding in his right hand an object which is partly destroyed

Sardonyx of two strata; $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in w.*

2556 Two Women, holding each other by the hands and dancing opposite to two other women. A work of great merit

Very large turquoise; $1\frac{3}{16}$ *in. h.,* $1\frac{3}{4}$ *in. w.*

2557 Combat of St. George and the dragon. Cinque-cento
Shell; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

2558 Female unclothed figure seated beneath a tree, reposing her left arm upon a pillar. Cinque-cento
Sardonyx of two strata; $\frac{5}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2559 Male and Female figure holding serpents in their hands, standing in front of a burning altar; behind these are two other female figures, one offering a man a wreath, the other holding up a bough. In the background is seen a town with towers and walls. Cinque-cento. Exquisite workmanship
Sardonyx of two strata; $1\frac{3}{8}$ *in. h.,* $1\frac{1}{2}$ *in. w.*

2560 The river-god Rhine reclining, with his arm resting upon an urn, from which water is flowing. In the background vine-clad mountains are discernible. Very minute and exquisite workmanship. Cinque-cento
Sardonyx of three strata; $\frac{11}{16}$ *in. h.,* $\frac{11}{16}$ *in. w.*

2561 Priest leading a Bull decked with flowers to a burning tripod, while the wreathed sacrificial slaughterer, with an axe in one hand, holds with the other a cord which is twisted round the horns of the victim. Exquisite workmanship. Cinque-cento *Sardonyx of two strata;* $2\frac{3}{8}$ *in. h.,* $1\frac{3}{4}$ *in. w.*

2562 An Owl. Cinque-cento *Agate;* 1 *in. h.,* $\frac{13}{16}$ *in. w.*

GRECIAN PORTRAITS.

2563 Head of Sappho. A work of extraordinary beauty by ΠΙΧΛΕΡ (Pichler) *Sardonyx of two strata;* 1 *in. h.,* $\frac{13}{16}$ *in w.*

2564 Socrates seated in conversation with Aspasia, who stands in front of him, leaning on a stele. Cinque-cento
Sardonyx of two strata; $1\frac{1}{2}$ *in. h.,* $1\frac{1}{4}$ *in. w.*

2565 Diogenes cowering down in his tub. Very fine workmanship
Agate-onyx; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

2566 Head of Aristoteles. Very finely executed
Agate; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

2567 Head of Alexander. A work of extraordinary beauty
Sardonyx of two strata; $\frac{15}{16}$ *in. h.,* $\frac{11}{16}$ *in. w.*

2568 Same, by Caparoni *Sardonyx of two strata;* $1\frac{1}{16}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2569 Head of Alexander with a fillet. Very fine workmanship
Sardonyx of two strata; $1\frac{1}{4}$ *in. h.,* $\frac{15}{16}$ *in. w.*

ROMAN PORTRAITS.

2570 Head of one of the Horatii. The execution is extremely fine and spirited. *Sardonyx of two strata;* $1\frac{1}{4}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2571 Head of the youthful Brutus. Exquisite workmanship. Cinque-cento *Chalcedony;* $1\frac{3}{8}$ *in. h.,* $1\frac{3}{8}$ *in. w.*

2572 The three heads of the second Triumviri. Cinque-cento. Shell, with a gold setting of the sixteenth century

2573 Head of Mæcenas. Finely executed *Sardonyx of two strata;* $1\frac{1}{8}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2574 Head of Augustus surrounded with rays. Very fine workmanship. Cinque-cento. Finely mounted in enamelled gold as a Medallion. Sixteenth century *Sardonyx of two strata;* 1 *in. h.,* $\frac{11}{16}$ *in. w.*

2575 Head of Augustus. Very finely executed *Sardonyx of two strata;* $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2576 Head of Augustus crowned with laurels. Very fine workmanship *Sardonyx of three strata;* $1\frac{1}{16}$ *in. h.,* $\frac{11}{16}$ *in. w.*

2577 Head of Augustus. Finely executed *Sardonyx of two strata;* $\frac{9}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2578 Heads of Augustus and Livia, front face. Executed by Pistrucci. One of the finest specimens of modern glyptic *Fine blue chalcedony;* $2\frac{1}{4}$ *in. h.,* 3 *in. w.*

2579 Head of Germanicus. Exquisite workmanship *Sardonyx of two strata;* $1\frac{3}{16}$ *in. h.,* $\frac{7}{8}$ *in. w.*

2580 Head of Tiberius *Sardonyx of two strata;* $1\frac{1}{4}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2581 Heads of four members of the family of Claudius *Sardonyx, various;* $\frac{7}{8}$ *in. in. h.,* $\frac{3}{4}$ *in. w.*

2582 Head of Vitellius. Exquisite workmanship *Hyacinth;* $\frac{3}{4}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2583 The same *Garnet;* $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2584 The same *Sardonyx of two strata;* $\frac{7}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

GREEK & ETRUSCAN ORNAMENTS IN GOLD.

Continued from page 168.

2585 Pair of Ear-rings, terminating in tigers' heads. Most spirited and fine. In case

2586 Pair of Ear-rings, terminating in female heads. Of fine work. In case

2587 Pair of Ear-rings, formed of winged Cupids, set with garnets. Finely ornamented

2588 Pair of Ear-rings, formed of bulls' heads. In case

2589 Ear-ring in the form of a bunch of grapes; ornamented with pearls, the top set with emerald. A very rare specimen. In case

2590 A circular Ear-ring, set with a sapphire, from which is suspended a large pearl surmounted by a dove; a pretty and an uncommon specimen. In case

2591 Pair of Ear-rings, composed of a leaf-shaped ornament, from which are suspended an emerald and small vase. In case

2592 Pair of Ear-rings, composed of garnet-beads and emeralds

2593 Two Ear-rings; one with the bull's head, and the other with the human head

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FOURTEENTH DAY'S SALE.

EGYPTIAN.

MISCELLANEOUS.

LOT

2594 Seated figure of a Priest, holding a vase in one hand, and an instrument in the other, of dark green glazed porcelain, an extremely rare and fine specimen 4 *in. h.*

2595 Painter's Palette, with ten cups for holding colour 4 *in. by* 2

2596 Seventeen small Idols in porcelain, and two small vases

2597 Two Moulds, one for the figure of Osiris, the other for the Asp

2598 Two Harpies in painted wood, and four other figures

2599 Two Scarabæi, in polished hard stone

2600 Eight pieces of Pottery

INTAGLIOS.

Continued from page 177.

2601 Full-front Mask *Violet antique paste;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2602 Beardless Mask, with a rich growth of hair. Very fine workmanship *Sard;* $\frac{3}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2603 Full-front Mask *Violet antique paste;* $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2604 Male Mask, with a very wrinkled face. In the olden style
Black onyx; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.

2605 Full-front comic bearded Mask, so worked, that when turned round, a youthful mask is presented to the view
Onyx of brown and white strata; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

2606 Similar Representation *Brown sard; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2607 Similar Representation
Brown-yellow antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

2608 Female Mask *Garnet; $\frac{1}{16}$ in. h., $\frac{3}{8}$ in. w.*

2609 Female Mask *Green antique paste; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.*

2610 Female Mask *Lapis lazuli; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2611 Female Mask, in profile. Fine Etrurian workmanship, with a granulated edge *Sard; $\frac{7}{8}$ in. h., $\frac{3}{8}$ in. w.*

2612 Female Mask, before which is a pedum
Nicolo, in an antique gold mounting; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.

2613 Female Mask, with flowing locks
Green antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2614 Female Mask, in profile, with the hair dressed high on the top of the head *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2615 Two female Masks, bifrons *Red jasper; $\frac{1}{16}$ in. h., $\frac{3}{8}$ in. w.*

2616 Combination of two bearded Masks, and an unbearded one, surrounded by a star, a lituus, a half-moon, a globulus, and a thyrsus *Red jasper; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

2617 Bearded male Mask, and a female Mask; bifrons, united under a petasus *Violet antique paste; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2618 Bearded male Mask, and a female Mask; bifrons
Dark antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

2619 Bearded male Mask, behind which is a female mask
Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

2620 Bearded Mask and an unbearded one; bifrons
Dark antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2621 Combination of three bearded Masks, surrounded by ornamental work. Very unfinished workmanship
The upper part of an antique silver ring, completed in gold; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2622 Helmeted, beardless head; the helmet is formed by a bearded and unbearded mask *Light onyx; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2623 Female Mask; behind it is a thyrsus, above it a bearded mask upon a patera *Yellow antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2624 Bird, whose body and outspread wings are formed by three masks
Plasma; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2625 Comic, bald-headed Mask, near which are a flute and syrinx. Very finely cut *Red jasper*; $\frac{5}{8}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2626 Comic bald-headed Mask *Sard*; $\frac{7}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2627 Comic Mask, which in part resembles a cock's head *Black jasper*; $7\frac{1}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2628 Comic beardless Mask, with a rich growth of hair *Yellow antique paste*; $\frac{3}{8}$ *in., h.*, $\frac{3}{8}$ *in. w.*

2629 Comic beardless Mask, with a bald head *Violet antique paste*; $\frac{5}{16}$ *in. h.*, $\frac{1}{4}$ *in. w.*

2630 Comic Mask of an old man, with a bald head *Brown-yellow antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2631 Comic bearded Mask; also a pedum and the letters N I *Very fine sard*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2632 Comic bearded Mask Very fine workmanship *Sard*; $\frac{7}{16}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2633 Comic Mask, with dishevelled hair; below are the pedum and the letter A *Red jasper*; $\frac{1}{2}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2634 Comic Mask *Green antique paste, with blue and white stripes*; $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

2635 Bearded ivy-wreathed Mask *Yellow chalcedony*; $\frac{9}{16}$ *in. h.*, $\frac{9}{16}$ *in. w.*

2636 Comic Mask; the stone is half destroyed *Nicolo*; $\frac{9}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2637 Full-front comic Mask of a bearded old man, with a bald head *Violet antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

2638 Mask, below which is the pedum *Sard*; $\frac{3}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2639 Female Head, with a Silenus mask above the forehead *Yellow antique paste*; $\frac{5}{16}$ *in. h.*, $\frac{1}{4}$ *in. w.*

2640 Silenus Mask, and a tragic Mask; bifrons *Blue antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2641 Combination of an ivy-wreated Silenus Mask, and a female mask *Dark antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2642 Bearded Mask, in profile; a lyre is before, and the plectrum above it *Violet antique paste*; $\frac{7}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2643 Bearded Mask of an old man, underneath which is a pedum. In the more ancient style *Brown sard*; $\frac{1}{2}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2644 Serious, full-front Mask, bearded *Antique paste, imitative of the Nicolo*; $\frac{3}{8}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2645 Similar, but much injured *Brown antique paste*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2646 Another *Yellow antique paste*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2647 Another *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2648 Bearded, full-front, male Mask
Brown-yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2649 Another *Yellow-brown antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2650 Serious Mask, with a rich growth of hair. Finely executed
Sard; $\frac{1}{2}$ in., h. $\frac{3}{8}$ in. w.

2651 Tragic Mask, with the inscription, ΔΙΟΔΩΡΟC. Finely executed
Dark brown sard; $\frac{9}{16}$ in. h., $\frac{9}{16}$ in. w.

2652 Comic, full-front Mask, behind which a tragic mask appears
Sard; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

2653 Comic, and a tragic Mask. A magnificent gem
Cornelian, in a massive gold antique mounting;
$\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2654 Female Bust; a Silenus-mask is suspended from the hind head. A very fine gem *Cornelian; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2655 Female Head, with a mask on the forehead
Onyx; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

2656 Youthful Head, with a mask above the forehead
Brown antique paste, with blue stripes; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2657 Female Head, the head-dress of which is formed by two comic masks *Yellow antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2658 Female Figure, seated before a bearded mask, which is placed upon a pillar; behind is the inscription, MYKΩNOC. A fine gem *Very fine sard; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

2659 Comic old Man, carrying a pole across his shoulder, from which two oil jars are suspended, and hurrying onwards. In the ancient style
A stone, which has undergone change from the effects of fire;
$\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2660 Comic Figure, running and holding an instrument
Blue antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2661 Comic Figure, hurrying onwards; its hand leans upon a staff, and across its shoulder it carries a pole, from which a vessel is suspended *Violet antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2662 An Actor, with the comic Mask, leaning upon the pedum, and advancing; at his feet is a rabbit
Yellow antique paste; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.

2663 Comic Actor standing, and enveloped in a narrow cloak
Violet antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

2664 Slave, using a pedum as a wandering staff, in order speedily to deliver a message *Sard; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2665 Two Histrions, with masks, standing opposite each other; on the ground between them is a child—probably a scene from a play
Dark brown sard; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2666 Youthful Actor, enveloped in his mantle, sitting before a bearded mask, which is upon a wreathed altar, and apparently apostrophizing it. Above are the half-moon and a star; at the feet of the actor is a ball; behind him, and also behind the mask, reed-stems (?) and branches may be perceived. A very fine gem *Chalcedony;* $\frac{1}{2}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2667 Actor seated, with his left arm wrapped in his mantle
Yellow antique paste; $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2668 Actor seated, holding a mask in his extended left hand, and apparently studying a part
Brown antique paste; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2669 Actor, with a comic mask, leaning on the pedum, and apparently in action; before and behind him is a star
Nicolo; $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2670 Four Histrions, with masks upon their heads; an actress seated, a bearded actor sitting before her upon a low couch, on which lie two masks, and apparently declaiming, and two other actors in the back ground *Sard;* $\frac{3}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2671 Actor, sitting upon a rock, holding a pedum and mask
Nicolo; $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2672 Actor, in a long peplos, and comic mask, with the pedum in his hand, standing by a pillar, on which lies a mask. A magnificent gem. From Dr. Nott's collection
Sard; $\frac{11}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2673 Two Actors in comic masks; one sits upon an altar, playing the lyre, while the other, with the pedum in his hand appears to be declaiming *Sard, completed in gold;* $\frac{7}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

VESSELS.

2674 Herme, carrying upon her head a table with sacrificial cakes; on either side of the herme are two amphoræ, a drinking-goblet, and a candelabrum, up which a mouse is climbing
Sard; $\frac{1}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2675 Watering-can, near which are a sacrificial knife and a lituus;—also the letters M.F.P. *Cornelian;* $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2676 Wine-vessel with a handle, and side-handles
Whitish yellow sard; $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2677 A finely executed Wine-vessel, on the projecting part of which is a Cupid riding upon a sea-horse, in relief. A magnificent gem *Stratum of red jasper, under which is one of white chalcedony; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

2678 Vase, on the upper part of which is a dancing bacchante, with cymbals in her hands; on the projecting part are two sphinx sitting opposite each other *Very dark brown sard; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.*

2679 Cantharos *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2680 Another *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

2681 An Amphora *Green antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2682 Urn, with a cover and small handles; near it is a palm-branch, and above it grapes (?) *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2683 An Urn, richly ornamented with garlands of leaves, with a cover; the handles are formed by sea-horses and dolphins *Violet antique paste; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2684 An Urn, ornamented with stripes, with a cover, from both sides of which tæniæ hang down *Dark yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2685 An Œnochoe *Violet antique paste; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.*

2686 An Œnochoe, near which is a palm-branch, from which tæniæ are suspended *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2687 Similar *Black antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2688 Similar, the body of the vessel is ornamented with laurel foliage *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2689 Large-bodied Wine-vessel, with a handle, behind which is a victory-palm *Sard; $\frac{9}{16}$ in. h., $\frac{1}{2}$ in. w.*

2690 Two Doves, sitting on the edge of a cup *Cornelian; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2691 Finely executed Vase, in which stands a tree; on either side of it, on the edge of the vessel, sit doves *Sardonyx of three strata; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

2692 Lamp, upon which sits a mouse *Red jasper; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

EMBLEMS ENGRAVED IN FORM OF RINGS.

2693 Ring, within which is a ram's head; upon this is a youthful head, between corn-ears and poppy-heads; underneath are three dolphins *Light green antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2694 Ring, within which is a couched hare, and upon this, a youthful head between corn-ears *Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{1}{4}$ in. w.*

2695 Ring, within which is a couched hare; upon the ring two cocks are pecking at two corn-ears, which encircle it
Violet antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2696 Ring, within which is a standing figure of Victory; above the ring is a cornucopia, formed by a bearded human head, and a ram's head, upon which sits a bird; to the sides of this, are a corn-ear, and a serpent. At the sides of the ring are, a dolphin with the trident, a half-moon, a caduceus, the thunderbolt, and a plate with sacrificial cakes(?) Underneath the ring is the inscription, M. VARRI. Q. F.; underneath are a thyrsus and a club *Cornelian; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

2697 Ring, upon which lies a Silenus' mask; within the ring is a standing figure of Victory; on both sides of the ring are three-footed vessels, upon which sit cocks; underneath these are two Ædiculæ, and between them is an undeterminable instrument.
Cornelian; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

MISCELLANEOUS SUBJECTS.

2698 Female Figure, with the thyrsus and a serpent in her hand, leaning against the edge of a large basin, which stands on a foot; on the other side of it stands an Ephebe, holding a mirror, in which the serpent is watching his reflection; behind the Ephebe stands a bearded Satyr(?) with his foot upon a rock, and the thyrsus in his hand, contemplating the group. Very artistically executed, and a most interesting composition
Red jasper; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.

2699 Bearded Old Man playing the lyre before an ædicula, who sits upon a rock, under a tree; in front of him is an altar, behind him a faun, playing the double flute. A splendid gem
Sard; $\frac{3}{8}$ in h., $\frac{1}{2}$ in. w.

2700 Two Boys standing before an aged minstrel. An indistinct composition *Blue antique paste; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

2701 Female Figure, putting on the peplos, in front of a mirror, which stands upon a cippus; at her side is an amphora. A most artistic and graceful composition *Cornelian; $\frac{9}{16}$ in. h., $\frac{3}{8}$ in. w.*

2702 An Ephebe, who sits upon a rock, under a tree, holding a shield upon his knees. The image of the sun, hoisted on a stick, stands before him; a bird hovers in the air
Cornelian; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2703 Female Figure, sitting at a four-legged table, covered with money, and piling it up, probably in order to put it into a chest with two folding-doors, which stands upon the table

Cornelian; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2704 A Man, who sits upon the ground, endeavouring to draw towards him a boy *Plasma;* $\frac{9}{16}$ *in. h.,* $\frac{11}{16}$ *in. w.*

2705 A sleeping Man, cowered down on the ground, his head resting upon his knee. Very fine, with a granulated edge

Brown sard; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2706 Female Figure, in a mournful attitude, sitting upon a rock, before an altar, which is adorned with bacchanal figures, and upon which a tripod stands

Yellow antique paste; $\frac{5}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2707 A Widow, seated before a trophy, in a mournful attitude

Whitish-yellow sard; $\frac{3}{4}$ *in. h.,* $\frac{7}{8}$ *in. w.*

2708 Female Figure kneeling on the ground; before her is a vessel

Blue antique paste; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2709 An old, Bearded Man, sitting upon a rock, with the hands of a young man, who stands before him, clasped in his; behind him is another man, girded with a sword

White antique paste; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2710 Two Male Figures before a female one. Indistinct

Yellow antique paste; $\frac{3}{8}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2711 Two Men, one of whom sits upon a rock, while the other stands opposite him. This paste has suffered so much that it is impossible to interpret its signification

Violet antique paste; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

2712 Three Men, in council, standing opposite each other. In the more ancient style of art *Brown sard;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2713 An Ephebe, naked, holding a lamp with two burning wicks, suspended from a chain, in one hand, and a hammer in the other; above the latter is a star; also the inscription, IVΓO. Fine Etrurian workmanship, with a granulated edge

Plasma; $\frac{3}{4}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2714 Female Figure advancing with a patera and sceptre in her hands; before her, on the ground, lie a shield and lance. Very fine workmanship *Onyx;* $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

CAMEOS

OF THE CINQUE-CENTO AND LATER PERIODS.

Continued from page 179.

2715 Head of Vespasian. Exquisite workmanship. Cinque-cento
Splendid sardonyx of three strata; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

2716 The same. Cinque-cento
Sardonyx of two strata; $\frac{3}{4}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2717 Portrait of Julia Titi. Very finely executed. Cinque-cento
Sardonyx of three strata; $\frac{1}{2}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2718 Head of Trajan, in high-relief. A chef-d'œuvre by Pistrucci
Fine blue chalcedony; $1\frac{5}{8}$ *in. h.,* $\frac{1}{8}$ *in. w.*

2719 Head of Adrian. Very fine workmanship
Sardonyx of two strata; $\frac{7}{8}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2720 Bust of Antinous. Exquisite workmanship, by Pichler
Chalcedony-onyx; $1\frac{5}{8}$ *in. h.,* $1\frac{5}{16}$ *in. w.*

2721 Head of Commodus. Fine workmanship
Sardonyx of two strata; $\frac{3}{4}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2722 Another; behind it the club of Hercules. Gracefully executed.
Fine sardonyx of two strata; 1 *in. h.,* $1\frac{1}{4}$ *in. w.*

2723 Head of Lucius Verus. Exquisite workmanship
Fine sardonyx of two strata; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

2724 Head of Caracalla, front face. Exquisite workmanship
Fine sardonyx of two strata; $1\frac{3}{8}$ *in. h.,* 1 *in. w.*

2725 Head of Sabina. Very finely executed
Sardonyx of red and white strata; $1\frac{3}{16}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2726 Head of Africa
Very fine sardonyx of four strata, set with emeralds;
$\frac{11}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2727 Bust of Artemisia. Very fine workmanship *Plasma;* $\frac{5}{8}$ *in. h.*

2728 Cleopatra, with the viper coiled round her arm, holding in her hand the head of the reptile which she is placing in her bosom. Very artistically executed
Sardonyx of two strata; $\frac{7}{8}$ *in. h.,* $\frac{11}{16}$ *in. w.*

CHRISTIAN REPRESENTATIONS.

2729 Head of a Cherub. Very artistically executed. Cinque-cento
Garnet; $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2730 Bust of the Madonna *Onyx;* $\frac{11}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2731 Head of the Madonna, three-quarter face. Exquisite workmanship
Lapis lazuli; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.

2732 Full-length figure of the Madonna in prayer, kneeling on the crescent moon, surrounded by clouds. Cinque-cento
Almadine; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

PORTRAITS.

2733 Portraits of Mary Stuart and Darnley. Executed in a most artistic manner. Cinque-cento
Splendid onyx of four strata; $1\frac{1}{4}$ in. h., $\frac{7}{8}$ in. w.

2734 Portrait of Queen Elizabeth, by Valerio Vicentini. Executed in an extremely artistic style
Sardonyx of three strata, in fine gold setting of the period; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2735 Portrait of Charles I. of England. A splendid work of art, in fine enamelled setting of the period
Black jasper; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

2736 Head of Cromwell. Very finely executed
Sardonyx of two strata; $\frac{7}{8}$ in. h., $\frac{3}{4}$ in. w.

2737 Portrait of William III. of England, as Intaglio
Sardonyx of two strata; $\frac{1}{2}$ in h., $\frac{3}{8}$ in w.

2738 Portrait of George III. of England, with a diamond button
Sardonyx of three strata; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.

2739 Portrait of John Milton. Exquisite workmanship by Brown
Sard; $1\frac{1}{2}$ in. h., $1\frac{1}{4}$ in. w.

2740 Portrait of Dr. Samuel Johnson. Exquisite workmanship
Sardonyx of two strata; $1\frac{1}{8}$ in. h., $\frac{15}{16}$ in. w.

2741 Portrait of Henry IV. of France. A fine work of art in a gold setting of the period
Fine sardonyx of brown and white strata; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

2742 Portraits of Henry IV. of France and his wife
Sardonyx of two strata; $\frac{5}{8}$ in. h., $\frac{7}{16}$ in. w.

2743 Portrait of Louis XIV. of France. Finely executed
Sardonyx of three strata; $1\frac{13}{16}$ in. h., 1 in. w.

2744 Portrait of Madame de Maintenon being presented to Louis XIV, after she had retired to the convent of St. Cyr. Although the stone is exceedingly hard, the workmanship is exquisite
Ruby, in an enamelled gold setting of the period; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2745 Portrait of Cardinal Dubois. Very fine workmanship
Green jasper; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

2746 Portrait of Louis XV. of France
Sardonyx of two strata; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.

2747 Portrait of the Financial Minister Necker. Very finely executed
Splendid onyx of three strata; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

2748 Portrait of Buonaparte as First Consul. The artist has employed the strata of the stone in a most happy manner
Very fine sardonyx of three strata; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.

2749 Portrait of Napoleon as Emperor. Very artistically executed by Morelli *Sardonyx of two strata; 1 in. h., $\frac{13}{16}$ in. w.*

2750 Portrait of the Empress Maria Louise. Very fine workmanship by Morelli *Sardonyx of two strata; $\frac{15}{16}$ in. h., $\frac{5}{8}$ in. w.*

2751 Portrait of Raphael. Cinque-cento
Sardonyx of two strata; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

2752 Portrait of Titian. Very fine workmanship
Sardonyx of two strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

2753 Portrait of Michael Angelo; front face. Very finely executed. Cinque-cento *Chalcedony; $2\frac{1}{4}$ in. h., $1\frac{1}{2}$ in. w.*

GREEK AND ETRUSCAN ORNAMENTS IN GOLD.

Continued from page 180.

2754 An Ear-ring in the form of a lamp, set with garnets and otherwise ornamented *in case*

2755 Pair of Ear-rings, with round pendants *in case*

2756 Three Ear-rings, one with the human head in onyx and a sapphire drop, another with garnet mask, and another with cornelian drop *in case*

2757 Three personal Ornaments, one set with pastes *in case*

2758 Circular Ear-ring, beautifully ornamented with filagree work, and ornamented border *in case*

2759 Circular Ornament, set with onyx, ornamented border

2760 Ear-ring, beautifully ornamented with filagree and bead work

2761 Figure of Juno, seated on her throne, holding a patera in one hand, and a cornucopia in the other. On the back is a ring for suspension

2762 Harpocrates, with his attributes, attached to a gold ring

2763 Figure of a Hawk, of fine and spirited work *in case*

2764 Figure of a Boy playing the cymbals

GREEK AND ROMAN GLASS.

2765 Splendid Cameo representing Venus reclining on a couch receiving a vase from Cupid; white figures on dark brown onyx, of the highest quality, and of the same high style of art as the celebrated Portland vase; set in black frame on stand
$7\frac{1}{2}$ *in. by* $5\frac{1}{2}$

2766 Female Head in cameo, face white, and hair brown, a very rare and fine example in black frame

2767 Flat Bottle, of turquoise ground, ornamented with dark blue and yellow in zigzag, a most splendid and probably unique specimen. From Mr. Rogers' collection 5 *in. by* 4

2768 Small Vase of light turquoise ground, ornamented with white, yellow and dark blue of the zigzag pattern, with raised borders of different colours, fine and of the highest rarity. Found at Memphis $4\frac{1}{2}$ *in. h.*

2769 Diota-shaped Vase, with two green handles, dark blue ground, with waved lines of yellow and white. Very fine $4\frac{1}{2}$ *in. h.*

2770 Diota-shaped Vase, dark blue ground, ornamented with white ribbed band. Perfect and fine $3\frac{1}{2}$ *in. h.*

2771 Diota-shaped Vase, of dark blue, ornamented with green, yellow and white 4 *in. h.*

2772 Alabastron, blue ground, finely ornamented with yellow and green, coated with a silvery irridescence. A fine and perfect specimen in a case 4 *in. l.*

2773 Jug, with handle, dark blue ground, profusely decorated with yellow, and turquoise blue lines. A magnificent specimen, and of the highest rarity on account of its large size, in case
7 *in. h.*

2774 Jug, with high handle, dark blue ground, elaborately decorated with yellow and white of the richest pattern. A most beautiful specimen, the colours being quite fresh, in case 5 *in. h.*

2775 Round Vase, of turquoise blue colour. A specimen of the highest rarity $4\frac{1}{2}$ *in. l.*

2776 Bottle, of the finest lapis lazuli colour, with brilliant irridescence. A most charming specimen of the highest rarity 3 *in. l.*

2777 Bottle with short neck, coated with a beautiful light blue irridescence $4\frac{1}{2}$ *in. l.*

2778 Bottle with long neck, with very fine irridescence 8 *in. l.*

2779 Flat-bottomed Bottle, with long neck, of dark green colour, with irridescence 6 *in. h.*

2780 Round Vase, of light green colour, with fine irridescence 3 *in. h.*

2781 Miniature Portrait of a young man, C. RUFUS, set in ivory frame. Of the Byzantine period

2782 Glass Ring, and a small Idol in blue glass

2783 Roman Lamp, covered with a fine green glaze, coated with silvery irridescence

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FIFTEENTH DAY'S SALE.

INTAGLIOS.

Continued from page 187.

LOT

2784 Naked female Figure, holding a ring, and pointing with her right hand to a butterfly, which hovers over a snail that is crawling upon a low altar *Green antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2785 Standing Ephebe, holding a thyrsus (?) in one hand, and drawing the peplos over his shoulders with the other. Very finely executed *Onyx; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2786 Female Figure, lying upon a couch *Blue antique paste; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

2787 Goddess, with a sceptre in her hand, sitting between two goats *Sard; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

2788 A Genius, leaning upon a staff *Yellow-brown antique paste; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

2789 Full-front, standing male Figure, perhaps Adonis, holding up both his arms over his head; beside him is Cupid upon a pillar, holding a mirror to him. A fine composition *Nicolo; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2790 Man kneeling; behind him is a rock; at his feet a snail? *Brown antique paste; $\frac{9}{16}$ in. h., $\frac{5}{16}$ in. w.*

2791 Apollo, with a nymph (?) beside him *Nicolo; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

2792 An Ephebe, sitting in an arm-chair, and cleansing himself with the strigil. A very fine gem *Nicolo; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2793 Female Figure, sitting under a tree, offering a bunch of grapes to a boy, who stands before her, with a pedum in his hand *Plasma; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

2794 Female Figure seated *Green antique paste; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.*

2795 A youthful, and a bearded Head, both covered with the modius; also the forepart of a springing lion, placed against each other, back to back, and resting upon a Pan's head

Sard; $\frac{1}{2}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2796 On the underpart, are a sea goat and a dolphin; beside them, a cornucopia; above, a raven(?) upon a cornucopia, and a peacock upon a reversed basket, with corn-ears and poppies. The whole composition has, doubtless, a symbolical signification

Greenish antique paste; $\frac{1}{2}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2797 Two Victoriæ, hovering over a mountain, and holding a wreath above its summit; underneath is the inscription, POMIMOY

Red jasper; $\frac{3}{8}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2798 A Foot *Black onyx*; $\frac{5}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

ANIMALS.

LION.

2799 Crouching Lion; above is the inscription, MEROPS: beneath, N D

Onyx of three strata; $\frac{1}{4}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2800 Couched Lion beneath a tree

Onyx of white and brown strata; $\frac{5}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2801 Sitting Lion *Brown antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2802 Sitting Lion, drawing a lance out of one of its wounded fore-paws

Brownish yellow antique paste; $\frac{9}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2803 Sitting Lion raising its fore-paw

Yellow antique paste; $\frac{5}{16}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2804 Lion, advancing *Sardonyx of three strata*; $\frac{1}{4}$ *in. h.*, $\frac{5}{16}$ *in. w.*

2805 Another. Very fine *Nicolo*; $\frac{3}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2806 Another *Onyx*; $\frac{3}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2807 Another. Finely executed, with an Etruscan border

Brown sard; $\frac{3}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2808 Another *Yellow antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2809 Another *Onyx of three strata*; $\frac{7}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2810 Another

Green antique paste, with blue stripes across; $\frac{1}{2}$ *in. h.*, $\frac{3}{4}$ *in. w.*

2811 Another *Dark yellow antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2812 Lioness advancing; above are the letters, ATYIS

Onyx; $\frac{7}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

2813 Crouching Lion. Very finely executed

Onyx of three strata; $\frac{5}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2814 Another *Amethyst, in antique setting*; $\frac{3}{8}$ *in. h.*, $\frac{5}{8}$ *in. w.*

2815 Lion running; with an Etruscan border
Yellow antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

2816 Roaring Lion represented in the antique style; on the other side, a flying dove with a branch in its beak
A small antique silver plate, engraved on both sides; $\frac{3}{16}$ in. h., $\frac{3}{8}$ in. w.

2817 Crouching Lion *Nicolo; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2818 Another. A lion in the act of springing. A fine composition
Cornelian; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

2819 Roaring Lion laying his fore-paw on a bull's head
Amethyst; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.

2820 Lion advancing, with a bull's head in its mouth; above is the crescent moon. Finely executed *Sard; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2821 Lion devouring his prey *Sard; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2822 Lion devouring a buck
Yellow antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

2823 Lion devouring a stag *Onyx; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2824 Lion in combat with a boar; in the back ground, trees
Green antique paste; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.

2825 Two Lions attacking a boar
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.

2826 Lion devouring a boar *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2827 Another *White antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2828 Lion, with one fore-paw on a mangled bull which lies in front of him *Red antique paste; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.*

2829 Lion, with his paw threateningly stretched out at a female figure opposite him *Nicolo; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

2830 Rampant Lion erecting a trophy, which consists of a helmet, a coat of mail, and three shields *Nicolo; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

2831 An antique silver Ring, with animals engraved in bas-relief on it

2832 Two wild Beasts in combat
Green antique paste, with blue stripes; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

PANTHER.

2833 Panther holding a thyrsus, and seated in front of a wine vessel
Violet antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

2834 Running Panther with the thyrsus
Blue antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

2835 Female Panther looking backwards. Greek workmanship of the finest period *Fine hyacinth; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

LEOPARD.

2836 Leopard advancing *Dark antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2837 Leopard, underneath which is a lizard
White opaque antique paste; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

TIGER.

2838 Tigress, behind which is a thyrsus
Sardonyx of three strata; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.

RHINOCEROS.

2839 Rhinoceros *Nicolo; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

ELEPHANT.

2840 An Elephant. Very characteristic *Red jasper; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

WOLF.

2841 Wolf, standing *Brown sard; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2842 A couched Wolf, with the letters: F*C.T. Very finely executed
Sard; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.

2843 A couched Wolf gnawing a bone
White antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

2844 Wolf standing in front of a crab; in the foreground is a rock with a tree upon it *Yellow antique paste; $\frac{5}{1}$ in. h., $\frac{3}{8}$ in. w.*

BEAR.

2845 Bear pursued by a dog *White antique paste; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.*

2846 Bear devouring a boar *Dark antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

BOAR.

2847 Boar standing *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2848 Another *Yellow antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2849 Another *Nicolo; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

2850 Boar lying under a bush. Extremely fine workmanship
Sard; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

2851 Boar running *Black jasper; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2852 Another *Nicolo, in fine antique setting; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w*

2853 A Sow, behind which is a boar, standing beneath a tree
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

2854 The same *Green antique paste; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2855 Boar, standing; a sucking pig underneath it; behind are a few trunks of trees *Yellow antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2856 Sow, standing, and in front of her a cock with outspread wings
Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.

2857 Sow, standing. Finely executed in the severe style
Brown sard; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.

STAG.

2858 Stag, standing *Whitish antique paste; $\frac{5}{8}$ in. h., $\frac{9}{16}$ in. w.*

2859 Stag *Garnet; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

2860 A couched Hind, with a calf lying on its back *Striped onyx; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

HARE.

2861 Hare, seated in front of a basket of fruit; beneath is the inscription, HIERIA *Cornelian; $\frac{1}{4}$ in. h., $\frac{7}{16}$ in. w.*

RAM. SHEEP. GOAT.

2862 Heads of a Goat, Ram, and Wolf-dog *Brownish-yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2863 Group, consisting of a Bull's, a Goat's, a Ram's and a Stag's Head; beside the bull's head is a wheat-ear. Very finely executed *Sard; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

2864 Herd of Cattle *Cornelian, mounted in antique bronze; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

2865 Couched Ram, behind which are two goats so placed that their two bodies form but one *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2866 Ram, standing *Onyx of two strata; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2867 Ram's Head. (*See Impronte di Monumenti Gem. Cent. II. No.* 96) *Sard; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

2868 Sheep, standing *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2869 Goat *Onyx of three strata; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2870 Goat lying under a tree *Sardonyx of three strata; $\frac{1}{4}$ in. h., $\frac{5}{16}$ in. w.*

2871 Goat raising itself against a circular altar, on which lie apples and votive cakes *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2872 Two Goats, nibbling at a tree *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

BULL.

2873 A butting Bull (as represented on the coins of the town, Thurii) *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2874 A butting Bull. Splendid workmanship *Brown and white striped sard; $\frac{9}{16}$ in. h., $\frac{11}{16}$ in. w.*

2875 Buffalo, standing in front of a tree *Cornelian; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

2876 Bull, standing. Extremely characteristic *Onyx-like cornelian; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2877 A wreathed Bull, standing
Violet antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

2878 A grazing Bull *Onyx of three strata; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2879 Bull advancing. Exquisite workmanship
Emerald; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

2880 The same *Sardonyx of three strata; $\frac{7}{8}$ in. h., $\frac{5}{8}$ in. w.*

2881 The same *Blue antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2882 Bull with a human face; above him is a flying Nike (as represented on Grecian coins) *Yellow antique paste; $\frac{1}{4}$ in. h., $\frac{5}{8}$ in. w.*

2883 Bull tearing up the ground, in front of a rock, upon which an ædicula stands beside a tree. Very fine
Cornelian; $\frac{3}{4}$ in. h., $\frac{3}{4}$ in. w.

COW.

2884 Cow, reposing; behind her stands a bull
Brown antique paste, with white stripes; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

2885 Cow, reposing *Brown antique paste; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.*

2886 Cow, with a sucking calf, imitated from the cow of Myron. Very finely executed *Striped onyx; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2887 Cow, beneath a tree, with a sucking calf *Plasma; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

2888 Cow, standing, with a calf underneath her
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

2889 The same *Cornelian; $\frac{3}{8}$ in. h., $\frac{11}{16}$ in. w.*

2890 The same *Hyacinth; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2891 The same *Plasma; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

HORSE.

2892 Galloping Horse, with a torn bridle; above is the inscription SOTE, at the side TIT, and beneath RIS *Sard; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2893 Galloping and harnessed horse, with the inscription, ASPHA. L.
Onyx of brown and white strata; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.

2894 Horse, standing *Dark antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2895 The same
Onyx of brown and white strata, in the antique gold setting; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

2896 The same *Black jasper; $\frac{7}{16}$ in. h., $\frac{9}{16}$ in. w.*

2897 Horse, grazing; half the stone is destroyed. A very spirited composition *Sard; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2898 The same *Cornelian; $\frac{7}{16}$ in. h., $\frac{5}{8}$ in. w.*

CAMEOS

OF THE CINQUE CENTO AND LATER PERIODS.

Continued from page 190.

2899 Portrait of Cardinal Carlo Borromeo. Cinque-cento. Very fine workmanship *Ruby, in the original setting; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2900 Head of Alexander de Medicis. Artistically executed. Cinque-cento *Plasma, laid on gold; $1\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2901 Portrait of Pope Pius VII. A very artistic representation *Sardonyx of three strata; $1\frac{1}{4}$ in. h., 1 in. w.*

2902 Bust of Margaret of Parma. Very finely executed. Cinque-cento. *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

2903 Portrait of Christina of Sweden. Very artistically executed *Garnet; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

2904 Head of Amurath II. Cinque-cento *Sardonyx of three strata; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

2905 Frederick William II. of Prussia *Sardonyx of two strata; 1 in. h., $\frac{3}{4}$ in. w.*

2906 Portrait of Duke Leopold of Brunswick *Cornelian; 1 in. h., $\frac{3}{4}$ in. w.*

2907 Portrait of Pietro Aretino. Cinque-cento *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{5}{8}$ in. w.*

2908 Portrait of Hayden *Sardonyx of two strata; $\frac{11}{16}$ in. h., $\frac{5}{8}$ in. w.*

2909 Portrait of Joseph II. of Austria *Cornelian; $\frac{15}{16}$ in. h., $\frac{11}{16}$ in. w.*

2910 Portrait *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{9}{16}$ in. w.*

2911 Portrait of a man *Sardonyx of two strata, in the original gold setting; $\frac{7}{8}$ in. h., $\frac{11}{16}$ in. w.*

2912 Portrait of Locke *Sardonyx of two strata; $\frac{11}{16}$ in. h., $\frac{1}{2}$ in. w.*

2913 Another of Garrick *Sardonyx of two strata; $\frac{3}{4}$ in. h., $\frac{11}{16}$ in. w.*

2914 Portrait of Handel *Sardonyx of two strata; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.*

2915 Another *Sardonyx of two strata; $\frac{11}{16}$ in. h., $\frac{9}{16}$ in. w.*

2916 Portrait of the Emperor Paul I. of Russia *Sardonyx of two strata; $\frac{11}{16}$ in. h., $\frac{5}{8}$ in. w.*

2917 Female head. A work of exquisite delicacy *Sardonyx of three strata; $\frac{3}{4}$ in. h., $\frac{1}{2}$ in. w.*

2918 Female head, crowned with roses. A work of great beauty *Sardonyx of two strata; $1\frac{1}{4}$ in. h., 1 in. w.*

2919 Female portrait. Finely executed. Cinque-cento *Sardonyx; $\frac{13}{16}$ in. h., $\frac{9}{16}$ in. w.*

2920 Female head. Very fine workmanship
Sardonyx of three strata; $\frac{11}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2921 Female portrait. Artistically executed. Cinque-cento
Sardonyx of two strata; $\frac{7}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2922 Female portrait, front face. Cinque-cento
Sardonyx of two strata; $\frac{5}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2923 Female bust. Cinque-cento
Sardonyx of two strata; 1 *in. h.,* $\frac{3}{4}$ *in. w.*

2924 Female bust, with a necklace. Cinque-cento
Sardonyx of two strata; $1\frac{3}{16}$ *in. h.,* $\frac{15}{16}$ *in. w.*

2925 Female portrait, crowned with laurels
Fine Sardonyx of three strata; $\frac{7}{8}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2926 Head of Apollo, whose long and flowing hair is held by a fillet. Exquisite workmanship. Cinque-cento
Chalcedony; $1\frac{3}{4}$ *in. h.,* $1\frac{1}{4}$ *in. w.*

2927 Female portrait, with a veil on the back of the head. Very finely executed; the three strata of the stone are very artistically employed *Sardonyx of three strata;* 1 *in. h.,* $\frac{5}{8}$ *in. w.*

2928 Female bust in high-relief. Very finely executed
Plasma; $\frac{7}{8}$ *in. h.,* $\frac{3}{4}$ *in. w.*

2929 Unknown female bust. Very fine workmanship. Cinque-cento
Sardonyx of two strata; $\frac{13}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

2930 Portrait of a Mooress. Fine workmanship. Cinque-cento
Sardonyx of two strata; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*
Nicolo.

GREEK AND ETRUSCAN ORNAMENTS IN GOLD.

Continued from page 190.

2931 Ganymede carried through the air by an eagle. Fine work. In case

2932 Two ornamented Gold Beads, resting on two serpents, which are united

2933 Two oval Plaques, embossed with figures in relief. In case

2934 Oval Plaque, embossed with head of the lion-headed deity; the collar beautifully enamelled. An extremely rare specimen of fine Egyptian workmanship. In case

2935 A Ring, richly ornamented with filagre and minute bead work

2936 A Ring set with an onyx

2937 Another Ring set with an emerald

2938 Three Cupids, probably pendants for ear-rings

2939 Double Ring, set with garnets; another Ring, set with garnet, having figure of Justice in intaglio; and two fragments of Rings

2940 A Ring, engraved with hawk; and a large gold Ear-ring

2941 Head of Ceres, ornamented with filagree work; and three small Ear-rings, two with pearls and one with garnet

2942 Two Rings, one ornamented with a paste and the other with a garnet

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FICTILE VASES

FROM GREECE AND ITALY.

Continued from page 105.

2943 Tazza, of plain black ware — 7 *in. dr.*

2944 Kylix, with Satyr and Nymph on each side — 6 *in. dr.*

2945 Round flat Vase of black ware, with ornamented border. A rare and fine specimen — 10½ *in. dr.*

2946 Flat circular Dish with foot, of plain black ware — 9 *in. dr.*

2947 Three specimens of the Kylix, of different forms

2948 Two others with covers, of black ware

2949 Four Patere, of different sizes and forms

2950 Three Jugs, of different shapes and sizes

2951 Two ribbed Wine Cups, and small ornamented Vase

2952 Two diota-shaped Vases, joined by a handle, on circular stand; and small Vase, of similar shape, with handle

2953 Askos or Wine Vase, of red clay, inscription on the handle

2954 Alabastron, ornamented with winged harpy, tigers, bulls, &c. Fine and rare — 11 *in. l.*

2955 Another specimen, grey ground with black ribbons — 9½ *in. l.*

2956 Amphora: subject, the birth of Minerva, who is represented as leaping out of the head of Jupiter, who is seated in the centre, with a thunderbolt in his hand; before him stands the goddess EILEITHVIA, and Mars; on the opposite side are Apollo and Mercury, bearded; with quadriga on the reverse. Fine and rare — 16 *in. h.*

2957 Amphora: subject, on each side, a Warrior with two attendants, with bird underneath — 13 *in. h.*

2958 Amphora: two Warriors in combat, attended by robed figures, a fallen warrior underneath, with tripod on his shield; the forepart of a goat on the shield of the other. ℞ a Biga, at full speed, with four warriors. A fine specimen 18 *in. h.*

2959 Amphora: subject, two Boxers, attended by lictors, and on the reverse, three Figures, two playing a game, attended by a lictor. A fine specimen 16 *in. h.*

2960 Amphora: subject, a bearded and crowned Bacchus, holding the wine cup, attended by two draped figures and two fauns. ℞ Theseus destroying the minotaur 14 *in. h.*

SIXTEENTH DAY'S SALE.

INTAGLIOS.

Continued from page 197.

HORSE.

LOT

2961 Horse feeding out of a vessel on the ground
Yellow antique paste; $\frac{3}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2962 Horse feeding out of a vessel on the ground, with the addition of a bearded hermes in front of the horse
Brown antique paste; $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2963 Steed with a palm of victory in its mouth. A very fine representation *Red jasper;* $\frac{9}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

2964 Horse rolling on its back *Yellow antique paste;* $\frac{3}{8}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2965 Horse's head *Amethyst;* $\frac{3}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

2966 The Fore-parts of two Horses, whose bodies are united, and who are guided by a mouse standing above them; underneath, between the two, is a bearded mask
Brown antique paste; $\frac{7}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

ASS.

2967 Grazing Ass *Dark brown antique paste;* $\frac{3}{8}$ *in. h.,* $\frac{3}{8}$ *in. w.*

DOG.

2968 Sleeping Dog *Cornelian;* $\frac{9}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

2969 Wolf-dog, standing. An extremely fine composition
Nicolo; $\frac{1}{2}$ *in. h.,* $\frac{5}{8}$ *in. w.*

2970 Shepherd's Dog beneath a tree
Yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.

2971 Two Hounds *Brown antique paste ; $\frac{3}{16}$ in. h., $\frac{3}{8}$ in. w.*

2972 Greyhound *Yellowish-brown antique paste; $\frac{3}{8}$ in. h., $\frac{9}{16}$ in. w.*

2973 Pointer *Brown antique paste ; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.*

2974 Couched Dog. Very characteristic
Onyx of three strata ; $\frac{1}{4}$ in. h., $\frac{3}{8}$ in. w.

2975 Boar attacked by three dogs *Sard ; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.*

2976 Dog seizing a hare *Yellow antique paste ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2977 The same. Very fine representation *Nicolo ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2978 Greyhound seizing a hare. Very finely executed
Sard ; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.

2979 Hare pursued by a hound ; above is an eagle pouncing on his prey *Yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

2980 Hare, pursued by a dog, is gaining a rock, from which an eagle is in the act of pouncing on his prey *Sard ; $\frac{1}{2}$ in. h., $\frac{1}{4}$ in. w.*

2981 Two Hounds standing over a dead hare ; an eagle above is in the act of pouncing on the prey *Sard ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

SQUIRREL.

2982 Squarrel with nuts *Sard ; $\frac{5}{16}$ in. h., $\frac{5}{16}$ in. w.*

EAGLE.

2983 Eagle's Head *Amethyst ; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.*

2984 Another *Sardonyx of three strata ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

2985 Eagle with outspread wings *Garnet; $\frac{1}{2}$ in. h., $\frac{3}{4}$ in. w.*

2986 Another
Yellow antique paste, with white stripes ; $\frac{7}{16}$ in. h., $\frac{3}{4}$ in. w.

2987 Eagle, with the thunderbolt in its claws, beside which is a branch of laurel *Sard ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

2988 Eagle, with outspread wings, holding a thunderbolt in its claws, and a wreath in its beak *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

2989 Eagle, with the thunderbolt in its claws. Very fine
Plasma; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

2990 Eagle with outspread wings, and the head of Medusa on the front of its breast *Yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

2991 Eagle eyeing a serpent, which is coiled round a tree
Yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.

2992 Eagle fighting with a serpent
Violet antique paste ; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

2993 Eagle holding a fowl in its claws *Sard ; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

2994 Eagle devouring a hare
Brownish-yellow antique paste; $\frac{3}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2995 The same *Antique paste (imitation of Nicolo)*; $\frac{3}{8}$ *in. h.*, $\frac{1}{4}$ *in. w.*

2996 The same; in front of the eagle is a rock, on which an ædicula stands, near a tree *Striped onyx*; $\frac{3}{8}$ *in. h.*, $\frac{1}{2}$ *in. w.*

2997 Eagle with outspread wings, seated on two clasped hands
Dark yellow antique paste; $\frac{7}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

2998 Two Eagles, seated in a boat, with oars, holding a wreath in their beaks *Plasma*; $\frac{1}{2}$ *in. h.*, $\frac{11}{16}$ *in. w.*

2999 Eagle, seated on an altar ornamented with rams' heads, holding a wreath of laurels in its beak, and in its claws a Roman trophy; on the basement of the altar a bas-relief, representing the wolf suckling Romulus and Remus; on either side of the foot of the altar is the head of an animal
Yellow antique paste; $\frac{1}{2}$ *in. h.*, $\frac{5}{16}$ *in. w.*

3000 The same as the above, with the exception that the bas-relief represents the goddess of Victory in the quadriga, and that on either side of the foot of the altar is a branch of laurel
Yellow antique paste; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

3001 Eagle, with outspread wings, seated on an altar ornamented with rams' heads, beside which is a laurel tree
Yellow antique paste; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

OSTRICH.

3002 Ostrich *Violet antique paste*; $\frac{7}{16}$ *in. h.*, $\frac{3}{8}$ *in. w.*

STORK.

3003 Stork *Nicolo*; $\frac{3}{8}$ *in. h.*, $\frac{5}{8}$ *in. w.*

3004 Another, holding a serpent in its beak
Brown sard; $\frac{11}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

PEACOCK.

3005 Peacock *Yellow antique paste*; $\frac{3}{8}$ *in. h.*, $\frac{3}{8}$ *in. w.*

3006 Another, seated on a stele, beside the stele is a palm-branch, and before it a cock *Onyx-like antique paste*; $\frac{1}{2}$ *in. h.*, $\frac{3}{8}$ *in. w.*

PARROT.

3007 Parrot in front of a basket *Sard*; $\frac{7}{16}$ *in. h.*, $\frac{1}{2}$ *in. w.*

3008 Parrot on a branch of laurel
Onyx of brown and white strata; $\frac{5}{16}$ *in. h.*, $\frac{7}{16}$ *in. w.*

3009 Two Parrots before a car, which is conducted by a bird holding the whip and reins *Nicolo*; $\frac{3}{8}$ *in. h.*, $\frac{7}{16}$ *in. w.*

RAVEN.

3010 Raven *Yellow antique paste ; $\frac{5}{16}$ in. h., $\frac{7}{16}$ in. w.*

3011 Raven pecking a wheat-ear, which lies near a pillar; above is a caduceus *Sard ; $\frac{5}{16}$ in. h., $\frac{1}{2}$ in. w.*

3012 Bird on a branch, with a pomegranate (?) *Amethyst ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

OWL.

3013 Owl. Executed in a most spirited and characteristic manner *Nicolo; $\frac{5}{16}$ in. h., $\frac{1}{4}$ in. w.*

3014 Owl, seated on a reversed amphora *Hyacinth-coloured sard ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

3015 Owl, seated on a round shield; front view *Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

COCK.

3016 Cock *Plasma ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

3017 Cock *Yellow antique paste ; $\frac{7}{16}$ in. h., $\frac{7}{16}$ in. w.*

3018 Another *Violet antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

3019 Another *White antique paste ; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.*

3020 Cock fighting with a serpent *Antique glass paste, set in gold ; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

3021 Cock in front of a vessel, on which is a caterpillar, near which are two wheat-ears *Yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.*

3022 Cock seated on the handle of a vessel; in the foreground is a caterpillar *Brown antique paste ; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

3023 Cock, with outspread wings, pursuing a lizard, which glides along the ground *Light yellow sard ; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.*

3024 Cock seizing a mouse, which is creeping into a vase, by the tail *Sard ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

3025 Cock standing in front of a mirror, is about to fight with his reflected image. A very fine composition *Red jasper ; $\frac{1}{2}$ in. h., $\frac{5}{8}$ in. w.*

3026 Cock, with a branch in its mouth, standing in front of another branch, which is stuck in the ground *Cornelian ; $\frac{1}{4}$ in. h., $\frac{3}{16}$ in. w.*

3027 Cock holding a palm-branch in his right claw. Very finely executed *Cornelian ; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.*

3028 Two Cocks fighting, and standing on a palm-branch *Yellow antique paste ; $\frac{3}{8}$ in. h., $\frac{1}{2}$ in. w.*

3029 Cock standing in front of a reversed basket of fruit, on the top of which is a cicade gnawing a wheat-ear
Violet antique paste; $\frac{5}{8}$ in. h., $\frac{1}{2}$ in. w.

3030 Cock perched on a three-footed vessel, from which poppies and wheat-ears are protruding, and across which a pair of scales is laid *Sard; $\frac{1}{2}$ in. h., $\frac{7}{16}$ in. w.*

3031 Cock standing on a cornucopia *Nicolo; $\frac{5}{8}$ in. h., $\frac{3}{8}$ in. w.*

3032 Cock in front of a fruit-tree
Black antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

3033 Basket, which is ornamented with grapes, and from which a wheat-ear protrudes, placed between two cocks; two insects appear to be flying over the heads of the birds
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

3034 Two Cocks pecking wheat-ears and poppies from a basket, which contains also a caduceus, placed between two birds
Nicolo; $\frac{7}{16}$ in. h., $\frac{1}{2}$ in. w.

PIGEONS.

3035 Two Pigeons, seated on a vine, looking at a sun-dial, which is placed on the summit of an Ionian pillar between them
Brownish-yellow antique paste; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.

3036 Two Pigeons seated on a petauron, from which hang three bunches of grapes *Violet antique paste; $\frac{1}{2}$ in. h., $\frac{1}{2}$ in. w.*

GOOSE.

3037 Goose holding what appears to be a snail in its beak
Yellow antique paste; $\frac{3}{8}$ in. h., $\frac{7}{16}$ in. w.

FROG.

3038 Frog, very deeply engraved *Red jasper; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.*

LIZARD.

3039 Lizard in front of a frog, with the circumscription, TJAIAHVIITA (sic) *Sard; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

3040 Lizard *Cornelian; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

INSECTS.

3041 Butterfly seated on a caterpillar
Brownish-yellow antique paste; $\frac{5}{16}$ in. h., $\frac{3}{8}$ in. w.

3042 Bee *Violet antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

3043 Two Cicades fighting, one is armed with the trident, the other with a shield and sword *Sard; $\frac{5}{8}$ in. h., $\frac{5}{8}$ in. w.*

3044 Locust seated on a wheat-ear

Blue antique paste; $\frac{1}{4}$ in h., $\frac{5}{16}$ in. w.

3045 Locust seated on a cabbage-leaf *Cornelian; $\frac{3}{8}$ in. h., $\frac{3}{8}$ in. w.*

3046 Locust, holding in its one foot a fishing-rod, from which a fish is hanging, bears on its shoulder a pole, at the one end of which a hare, at the other end a cock (?) is suspended

Plasma; $\frac{7}{16}$ in. h., $\frac{3}{8}$ in. w.

FANTASTICAL ANIMALS.

3047 Ram's Head, the lower-part of which is formed by a bearded man's face *Light yellow sard; $\frac{1}{2}$ in. h., $\frac{9}{16}$ in. w.*

3048 Fantastical Bird with the head of a horse; the breast and tail are formed by a male and female mask; the bird stands on a dolphin, in front of it is a thyrsus

Red jasper; $\frac{9}{16}$ in. h., $\frac{7}{16}$ in. w.

3049 Fantastical Bird; the upper portion of its body is formed by a dolphin's tail, the other parts by a bearded man's face and by a ram's head; behind is a cornucopia with flowers and fruit

Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

3050 Fantastical Bird, with a helmeted Minerva-head, and a Medusa-head on its breast, armed with a shield and two lances, underneath is a wreath (?) *Blue antique paste; $\frac{3}{8}$ in. h., $\frac{5}{16}$ in. w.*

3051 Fantastical Bird with a goat's head; the body is formed by a human and by a ram's head; it holds in its mouth flowers and wheat-ears, which form the tail of the bird

Brown antique paste; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in.

3052 Fantastical Bird with the bearded head of an old man; a ram's head and wheat-ears form the body and tail

Nicolo; $\frac{3}{8}$ in. h., $\frac{1}{4}$ in. w.

3053 Fantastical Bird with the head and feet of a horse, and the body of a cock, bearing between its wings a palm-branch

Violet antique paste; $\frac{1}{2}$ in. h., $\frac{5}{16}$ in. w.

3054 Bird, the upper part of whose body is formed by a harnessed horse, with a bearded man's face upon its breast; behind is what appears to be a caduceus *Cornelian; $\frac{7}{16}$ in. h., $\frac{5}{16}$ in. w.*

3055 Fantastical Bird with the head of a horse; the body is formed by a bearded head, and by a ram's head holding a bunch of grapes in its mouth; the bird carries a trophy

Sard; $\frac{1}{2}$ in. h., $\frac{3}{8}$ in. w.

3056 Fantastical Bird with the head of a ram, holding wheat-ears in its claws, and bearing on its shoulders a cornucopia, from which a sea-goat and bees are seen to issue
Yellow sard; $\frac{3}{8}$ *in. h.,* $\frac{9}{16}$ *in. w.*

3057 Cock, with a bearded man's face on its breast
Violet antique paste; $\frac{7}{16}$ *in. h.,* $\frac{5}{16}$ *in. w.*

3058 Dolphin, whose body ends in a human one; above is a locust; beneath, a fish *Nicolo;* $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

3059 Sea-horse, whose tail is formed by a serpent, its body by a ram's head, with a human face on its breast; beneath is a dolphin with two human heads *Sard;* $\frac{7}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

3060 Fantastical Animal, with the body and feet of a sea-scorpion, and the upper body of a goat, holding in its claw a Roman trophy
Cornelian; $\frac{7}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

3061 Coiled Shell, from which an ass is issuing; beneath, the inscription, POYΦ . . N *Cornelian;* $\frac{7}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

3062 Nautilus, from which a bearded man with a pointed cap, holding in his hands a fishing-rod with a fish hanging to it, is issuing; above is the inscription, ΚΛΑΥΔΙΟΥ, beneath ΠΡΟΚΛΟΥ; on either side an ivy-leaf *Red jasper;* $\frac{7}{16}$ *in. h.,* $\frac{5}{8}$ *in. w.*

3063 Nautilus, from which an elephant is issuing; above, the letter C, beneath, F *Sard;* $\frac{5}{16}$ *in. h.,* $\frac{7}{16}$ *in. w.*

3064 Group, composed of a bearded man's and a boar's head
Violet antique paste; $\frac{5}{16}$ *in. h.,* $\frac{9}{16}$ *in. w.*

3065 Group, composed of a bearded man's and an elephant's head; the latter holds in its trunk a hammer, in allusion to the name of the owner of the gem, MALL *Sard;* $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

PIGMIES.

3066 In a boat, provided with numerous oars, stands a Pigmy, fighting with two cranes *Cornelian;* $\frac{3}{8}$ *in. h.,* $\frac{7}{16}$ *in. w.*

3067 Pigmy, fighting with a crane *Sard;* $\frac{7}{16}$ *in. h.,* $\frac{1}{2}$ *in. w.*

3068 Pigmy, riding on a goose, holding on by the neck of the bird
Green antique paste; $\frac{7}{16}$ *in. h.,* $\frac{3}{8}$ *in. w.*

RINGS AND STONES, WITH INSCRIPTIONS IN GREEK AND LATIN.

3069 Οὐ φιλῶ ηὴ πλανῶ, νοῶ, δὲ (εὖ), καὶ γελῶ. (I love not lest I go astray: but I observe well, and I laugh) *Sardonyx*

3070 Λέγουσιν ἃ θέλουσιν λεγέτωσαν. οὐ μέλει μοι. (They say what they will. Let them say: I care not) *Sardonyx of two strata*

3071 Στρατονίκη μιαίνονσα φορειὰ εἶ. (Stratonice, thou art a defiling palanquin); or, φοξεῖα, a palanquin-bearer *Chalcedony*

3072 EYTYXΩCT . . . Ω+OPOYNTI. (I bring luck to him who wears this ring) *Sardonyx of two strata*

3073 EYTYXIANHC. The ring of Eutychiane *Nicolo*

3074 EYTYXI. (Good luck to you!) *Sardonyx of two strata*

3075 ΠPOK . . . OΠTΘ. (I foresee) *Sardonyx of two strata*

3076 XEPETI . . . (Be greeted) *Chalcedony*

3077 OMONOIA. (Concord!) two joined hands. A Seal *Sardonyx of two strata*

3078 Another *Sardonyx of two strata*

3079 MNHMONEYE. (Remember:) a hand holding an ear. A Ring *Sardonyx of two strata*

3080 Another *Sardonyx of two strata*

3081 MNHMONEYE MOYTHCKAΛHCΨYXHC. (Remind me of the noble character). A hand pulling an ear *Sardonyx of two strata*

3082 OYΛΛEPIA ΚΛEOΠATPA . . . EPMAΔIΩN KAICAPOC. Valeria Cleopatra—Hermadion Cæsaris *Sardonyx of two strata*

3083 KEBOH . . . OIΠAVA . . . ΛINω *Cornelian*

3084 EΓPECINIKA. Egresinica. A Ring *Sardonyx of two strata.*

3085 Δῶρον A gift *Plasma.*

3086 . . . . τὸ δῶρον within α ταινία. The gift of . . . . *Sardonyx of two strata.*

3087 EYΦAMEI.TΩ AIΘHP . .KAI TA . . . ΣTAΩ: ΠONTOΣ . . . ΣTATΩ ΔAHP. (Praised be heaven and earth,) &c. *Sardonyx of two strata.*

3088 VENI . . . NOLO. (Come. I will not.) A Ring *Sardonyx of two strata.*

3089 AMAME . . . AMABOTE. (Love me, I will love thee.) *Sardonyx of two strata.*

3090 FABIAN . . . AVIVAS. (Be greeted, Fabiana.) *Sardonyx of two strata.*

3091 VIVAS. Upon an ornamental shield. (Be greeted.)
Sardonyx of two strata.

3092 BENE. (Well.) A Ring *Sadonyx of two strata.*

3093 ANNYAPROCVLACS. Annya Procula cum suis. A Ring
Sardonyx of two strata.

3094 RECEPTA . . . COMMVNIS *Sardonyx of two strata.*

3095 VLP. PRISCELLAE. (The Ring) of Ulpia Priscella
Sardonyx of two strata.

3096 CCC CAI CALCII CILONIS. (Seal of) Caii Calcii Cilonis
Nicolo.

3097 SOROR. (Sister.) *Sardonyx of two strata.*

3098 AVG. A Shield, with an inscription
Sardonyx of red and white strata.

3099 QVI . . CN.COR. . . M.TVC. . . PATR. A temple, in front of which are six pillars; besides these are the letters PÆ—S. Underneath is an inscription *Chalcedony.*

3100 The letter A. on a cornelian-like onyx

3101 The same, checquered, without inscription

3102 Eighteen Stones, some mounted as silver rings, with Cufic and Arabic inscription

GNOSTIC AMULETS.—ABRAXAS GEMS.—MYSTICAL REPRESENTATIONS.

3103 Cylinder: on it are—I. Isis holding "life," and a snake; Osiris mummied; Horus in a boat, surmounted by the Good demon, the prow and poop like a cynocephalus and goose; facing, Anubis holding a basket and sistrum, Macedo holding a kukupte, sceptre, and caduceus, and a youth holding up an arm to Horus. II. A cynocephalus, with a lotus; *Seth*, as he appears on the coins of the Sethroites nemos, and another youth; in another row, III. An ibis, emblem of Thoth, devouring a snake; a hawk, that of Horus, surmounted by a bee; and Apis, with an eye above him. From the late Mr. Stewart's collection. *Nephrite; 1⅝ in. l., ½ in. dr.*

3104 Seven-sided Prism. I. Two figures horned, in long garments and tails, apparently devils: below, an ass. II. Gnostic inscription. III. A bull and scorpion, the two constellations. IV. A winged diabolic figure on a stand. V. A diabolic figure holding a staff. Not complete *Green jasper; 1½ in. h.*

3105 Egyptian Amulet, in shape of a heart, on it are the gods Ra Athor, cow-headed, seated facing, holding sceptres and life above a winged serpent; on the reverse, EICBAIT—EICAΘΩΡΜΙ — ΑΤΩΝΒΙΑΕΙC — ΔΕΑΚΩΡΙΧΑΙΡΕ — ΓΑΤΕΡΚΟCΜΟΥΨΑΙ—ΡΕΤΡΙΜΟΡΦΕΘΕΟC—"Thou art Bait (the House or soul); thou art Athor, one of the Bia; thou art Akori (the Viper). Hail, father of the World, hail, triform God." Engraved in "Wilkinson's Manners and Customs," vol. iv. p. 232. The inscription may have been added subsequently to the engraved subject, when the stone may have been used as an abraxas. *Heliotrope;* 1½ *in. l.*

3106 A Tablet of garnet; on one side is a Gnostic inscription of eleven lines, on the other of fourteen lines 2¾ *in. h.*, 1½ *in. w.*

3107 Gnostic Ring
On the plate, CABAω—PEICTE—AΔω.
On one side, CICINΓEVΠ—ANΦAPANΓH—NICOY
On the other, NAIAAω—AI—NEIXAN—IBIBA—AH
Chalcedony; 1¼ *in. dr.*

3108 A Serpent with a lion's head raising itself, (according to more recent Cosmogonies, Demiurg and Hercules) surrounded by twelve rays; there is a Greek circumscription. On the reverse are three mystic signs three times repeated, and an inscription *Dull plasma;* ¾ *in. h.*, ½ *in. w.*

3109 Harpocrates issuing from the calix of a lotus flower; beside is the letter K. On the reverse of the stone is an illegible inscription *Red spotted jasper;* $\frac{7}{16}$ *in. h.*, $\frac{5}{16}$ *in. w.*

3110 Hecate, with instruments of torture, and two lighted torches in her six hands; above is the crescent moon and a star; there is a long Greek circumscription, part of which is much damaged. On the reverse of the stone is a much-worn representation of some gods, surrounded by a long inscription *Hematite;* 1⅜ *in. h.*, 1 *in. w.*

3111 God the Father, wearing a pointed crown, and whose body terminates like that of a Herme, is supported by the heads of four boys, standing, with their arms crossed on their breasts, on the celestial globe covered with stars; above, and at the side, are stars and various symbols. On either side of God is an inscription of three lines. On the reverse of the stone is the figure of a warrior, bearing on his head a trophy, and holding in each hand a serpent; on either side of him are three lines of Greek inscription *Dark sard;* 1⅛ *in. h.*, ¾ *in. w.*

3112 The god Abraxas, with the head of a cock, and his feet formed by serpents, flourishes a scourge in his right hand, and bears a shield on his left arm. On the reverse of the stone is an inscription *Green jasper;* $\frac{3}{4}$ *in. h.,* $\frac{1}{2}$ *in. w.*

3113 A triple figure of Hecate, whose body ends in that of a bird, with a serpent coiled round her neck, holding in two of her hands a dagger and a torch: above is a star, a crescent moon, and an eagle's head; at the side a thunderbolt and a trophy. There is a Greek circumscription. On the reverse of the stone are seven lines of Greek inscription

Green and red jasper; $1\frac{3}{16}$ *in. h.,* $1\frac{7}{16}$ *in. w.*

3114 Venus Anadyomene, with Mars at her side; beneath is the inscription HHHO—OHHH. On the reverse is the Greek inscription, APΦIWPA—ΦIC *Loadstone;* $\frac{7}{8}$ *in. h.,* $\frac{5}{8}$ *in. w.*

3115 The figure of a god advancing, holding in one hand a long sceptre, in the other a branch. Only the outlines are sketched, and entirely filled up and surrounded by inscriptions

Amethyst; $\frac{1}{2}$ *in. h.,* $\frac{3}{8}$ *in. w.*

FICTILE VASES

FROM GREECE AND ITALY.

Continued from page 201.

3116 Jug, with two cats and a tiger on each side 6 *in. h.*

3117 A ribbed Jug of plain black ware 8 *in. h.*

3118 Jug, with large circular open mouth; subject a harpy between two tigers; on the lower part a tiger, goat, and a bull 9 *in. h.*

3119 Œnochœ, embossed with lions' heads and other ornaments in relief in black ware 12 *in. h.*

3120 Tazza; in the centre two draped youths within the menander border, with six draped figures on the outside, two of whom are holding mirrors 6 *in. dr.*

3121 Tazza, with figures boxing, and ornaments, the centre plain $8\frac{1}{2}$ *in. dr.*

3122 Tazza, with goat standing, the sacred eye on each side $8\frac{1}{2}$ *in. dr.*

3123 Tazza, with combat of centaurs and warriors, of fine work and elegant form, and interesting as having the original bronze rivet $5\frac{1}{2}$ *in. dr.*

3124 Round Vase, with two handles; subject, a bearded and winged figure between two draped female figures; reverse, three draped figures standing in conversation. Finely pencilled and highly glazed 12 *in. h.*

3125 Hydria with female figure, seated spinning, attended by two female figures. A beautiful specimen 9 *in. h.*

3126 Lecythus; Minerva striking an armed Warrior (Hector); a Phrygian youth, perhaps Paris, escapes to the left; another hero, Achilles, advances on the right against Hector; the names inscribed in Greek retrograde letters 12 *in. h.*

3127 Lecythus; white ground, the subject slightly pencilled in. Very rare 11 *in. h.*

3128 Similar specimen 10 *in. h.*

3129 Another, similar, the neck broken 10 *in. h.*

3130 Jug with handle, with Bacchus and Bacchante on each side of a column, a winged figure seated before an altar on the neck $6\frac{1}{2}$ *in. h.*

3131 Amphora; subject, Bacchus, seated, holding the wine-cup, before whom is a dancing Bacchante; on the reverse Hercules is represented as destroying the Cretan bull 10 *in. h.*

3132 Amphora, with draped figure of Bacchus holding the thyrsus; before him a draped female figure with patera; on the reverse a draped youth in a walking attitude. Of fine glaze 9 *in. h.*

3133 Amphora, with draped female figure holding a patera, and a draped youth on the other side. Of fine glaze 9 *in. h.*

3134 Crater; subject, a dancing Bacchus followed by a draped figure playing the double flute, attended by a male figure carrying a diota; on the reverse three male draped figures standing, one holding a strigil 16 *in. h.*

3135 Vase, with two handles; subject, an armed warrior attended by Jupiter and Minerva; on the reverse a warrior, armed with a buckler, drinking from a patera presented to him by a draped female figure 17 *in. h.*

CHINESE AND INDIAN BRONZES.

3136 An antique Indian Lamp, suspended by a long chain, in the shape of a bird, surmounted by two figures, of elaborate and fine work. Finely patinated

3137 Five Figures, the centre one representing the Buddhist Deity Quonyem *5 ft. 7 in. h.*

*** The particulars relative to these figures are doubtless contained in manuscripts found in the interior of these very idols, which have not yet been deciphered. These unique bronze figures were obtained by Major Edie from the priests of the island, and exhibited by him at the Crystal Palace in 1851. The attention of public museums is drawn to these rare works of ancient Chinese art; it is fully believed that no Chinese bronze figures of similar importance are to be met with in any place in Europe. It may also be anticipated that during the present Chinese warfare, the party who profess Christianity will, in their religious fanaticism, destroy all the Budhistic images in the temples, and therefore, these relics of Chinese idolatry would be very valuable to an Ethnological museum.

END OF SALE.

J. DAVY AND SONS, PRINTERS, 137, LONG ACRE, LONDON.

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